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The Exhibition will comprise Paintings in Oil and Water Colour and Sculpture.

The Galleries have been greatly extended and the lighting improved. In selecting and hanging the works sent for exhibition the Art-Gallery Committee will be assisted by a Member of the Royal Academy.

The sum of 2,000*£* will be at the disposal of the Art-Gallery Committee for the purchase of Works of Art.

All communications to be addressed to Sir Joseph HEDDON, Town Clerk, Manchester.

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Autograph Letters of a French Gentleman.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 12, Wellington-street, Strand, W.C., on MONDAY, July 16, at 1 o'clock precisely, the VALUABLE LIBRARY of the late M. W. S. TREBINOFF.

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The Antiquarian, Topographical, and Pictorial Library of the late CHARLES BAYLEY, Esq., of West Bromwich.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 12, Wellington-street, Strand, W.C., on MONDAY, July 16, at 1 o'clock precisely, the ANTIQUARIAN, TOPOGRAPHICAL, and PICTORIAL LIBRARY of the late CHARLES BAYLEY, Esq., of West Bromwich; containing a valuable and interesting Collection of Books, illustrating the History, Topography, and Literature of the Counties of Worcester, Warwick, and Staffordshire, and numerous Books of local interest; and a small but choice Collection of Engravings.

May be viewed two days prior. Catalogues may be had; if by post, or receipt of two stamps.

The Library of the late C. D. ROSS, Esq., of the late S. SHARP, Esq., of the late Rev. Canon BINGHAM, and others.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 12, Wellington-street, Strand, W.C., on THURSDAY, July 19, and Four Following Days, at 1 o'clock precisely, the LIBRARIES of the late CHARLES DODGSON, Esq., of Wetherby, Oxford, &c.—of the late SAMUEL SMALBY, Esq., F.R.S., &c.—of Great Harwood, &c.—and of Mr. LEONARD COPE, of Blandford Forum, Dorsetshire, &c.—of Mr. JAMES BINGHAM, formerly Rector of Bingham's Melcombe, with other Properties.

May be viewed two days prior. Catalogues may be had; if by post, or receipt of six stamps.

A Collection of valuable Dramatic Autograph Letters by and relating to the most celebrated English and Foreign Actors and Actresses of the Present Century.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 12, Wellington-street, Strand, W.C., on FRIDAY, July 20, at 1 o'clock precisely, a valuable Collection of Autograph Letters of the most celebrated English and Foreign Actors and Actresses of the Present Century, and including a large Collection illustrating the Career of Edmund Keen, with a splendid and profusely illustrated Autograph Letter from David Garrick, Poet—Letters from Kemble, and Mrs. Siddons, and Autograph Letters, accompanied by Portraits, and by relating to the most celebrated English and Foreign Actors and Actresses of the Present Century, and including a large Collection illustrating the Career of Edmund Keen, with a splendid and profusely illustrated Autograph Letter from David Garrick, Poet—Letters from Kemble, and Mrs. Siddons, and Autograph Letters, accompanied by Portraits, and by relating to the most celebrated English and Foreign Actors and Actresses of the Present Century, and including a large 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LITERATURE

Essays: Classical.—Essays: Modern. By F. W. H. Myers. (Macmillan & Co.) Of all forms of literary activity, criticism, as successfully practised in our time, must be the easiest. We have on a former occasion hinted a suspicion that in matters poetic the reading world resembles Hasan's "flying donkey of the Ruby Hills," the famous beast "with many wings and one long ear," whose rider "always rides to fortune," but whom no one can ride or even mount save "the lucky one" who first can seize this "one long ear" and tickle it with a song. Now, if this is really the case with the reading world, the question to ask concerning any singer is the very question which certain accomplished critics of our time always do ask—not, What is the quality of the singer's note? but, Has he got hold of the donkey's ear? This makes the critic's task so easy and so pleasant that no one who can join words at all need despair of becoming a great and powerful critic. To judge from the criticisms produced, no kind of education is requisite—even a knowledge of orthography is an idle superfluity; for it is a singular fact that so arbitrary in this country are orthographical laws, that the only people who can spell are the very people who are bound for their own sakes to set the critic's spelling right—the printers.

Genuine criticism, however, is as rare as genuine poetry; but while in the case of poetry the spurious article may be detected at a first glance, in the case of criticism the spurious article is so easily disguised that even the watchful student may at first sight be deceived. No amount of manipulation will suffice to make the intelligent student think that any so-called poem is a poem—is vitalized by sincerity and imagination and feeling, unless these qualities are there and in active operation, for without them no imaginative picture can be called up in the student's own mind. But the spurious critic—the man who, without ideas of his own, occupies the critical chair—has only to manipulate the common stock of critical formulae and of generalizations upon literature and art, and he can talk about these subjects in such a way that it is not easy at first for the sharpest eyes to detect

the real quadruped within the lion's hide. Take, for instance, Mr. Myers's opening sentence in his essay upon George Sand:—

"A great spirit has passed from among us; and many, no doubt, have of late been endeavouring to realize distinctly what kind of pleasure they have drawn, what lessons they have learnt, from the multitudinous writings of the most noteworthy woman, with perhaps one exception, who has appeared in literature since Sappho."

Now, while the writer of a poem (we might go so far as to say the writer of *any* imaginative work) betrays in his very first sentence to the skilled observer the true bray of the ass or the true roar of the lion, Mr. Myers might go on, and in fact does go on, for one or two pages without showing to which of these two opposite species he belongs, for he is obliged to use the very same formulae which are common to Mr. Matthew Arnold and to certain other critics who shall be nameless. It is now some years since we, in speaking of George Sand, said that she was, with one exception, the most noteworthy woman who has appeared in literature since Sappho. And no doubt this had frequently been said before and will frequently be said again. Critics by the thousand must have said it when; at the time of George Sand's death, a thousand pens were scribbling about her. But after a while Mr. Myers shows that among all who have compared George Sand to Sappho and to George Eliot he almost alone has the right to do so, because while his knowledge and appreciation of Sappho are good, his knowledge of George Sand and George Eliot is so great, his sympathy with the poetical mysticism of the one and the passionate humanitarianism of the other is so true and so deep, that henceforth the comparison between the noteworthiness of Sappho, of George Eliot, and of George Sand belongs to him.

And so throughout the volumes the reader feels that whether he agrees with the writer's critical judgments or not, they are the independent judgments of a man whose knowledge is always first hand, and whose power of creating ideas is above rather than below his power of expressing them. The essays are scholarly, but without the academic flavour. A full academic training such as Mr. Myers's work discloses has its disadvantages as well as its gains. In the individual, no less than in the species, the history of man's development is simply the history of the struggle between two primary instincts at war with each other—the impulse to express idiosyncrasy, and the impulse to bow to authority. Where in any individual the first of these impulses is stronger than common, a complete academic training is likely to be a gain; but where the second of these impulses is the dominant one, the effect of the academic habit upon the mind at its most sensitive and plastic period is little less than fatal. It is the origin of literary gentility; it is the origin of all the timid and feeble and would-be cynical writing which, according to the French critics, is the characteristic of contemporary English prose. Now in these essays the impulse to break through the chains of authority and to take original views is so strong, that nothing but a very thorough academic training could have kept it within bounds; indeed, notwithstanding

that training it sometimes carries Mr. Myers into regions of speculation not often visited on academic wings.

With all his scholarship Mr. Myers's sympathies are perhaps more entirely modern than are those of any other scholar of our time. This is seen not only in the reading he puts into the 'Greek Oracles,' but in his remarks on Virgil. In Virgil we get the dawn of "modern love"—love as a pure sentiment. In Virgil also we get those beginnings of mysticism which made him the darling of the Middle Ages and that inquisitive temper which is so antagonistic to the Hellenic temper. Mr. Myers in his essay on George Sand shows how deep is his sympathy with the sentimental phase of love; and in his article on Rossetti he shows with equal clearness how deep is his sympathy with the temper of mysticism and romance. It is inevitable, therefore, that to him, as to Bacon, Virgil is "the chaste poet and royalist that to the memory of man is known." There is no surer test of the structure and essential quality of any man's mind than his critical judgments upon Homer and Virgil. To some minds the unconscious and unliterary method of rendering the high temper of heroic youth confronting and daring the "arrows of Fate and Chance," which we call "Homeric," is so delightful, it is so exhilarating and so precious, that it becomes all-sufficient at last, as the Homeric student with advancing years begins fully to understand the beauty of the world, the romance and the wonderfulness of man's story, and "the sweetness of the waters of life." Of all intellectual pleasures it is, perhaps, the greatest and the most beloved. It may be compared to the enjoyment of a brisk ride across familiar meadows and fields on a summer morning, when the dews are shaking from the leaves, and the sunshine seems new, and yet, in some delightful way, the very same sunshine of twenty years ago. Upon those who drink this enjoyment to the full the peculiar fascination of Virgil which always led Harvey after reading him to exclaim, "Thou hast a devil," has comparatively little effect. Mr. Myers, though he does not credit Virgil with the ownership of a devil of his own, sees in him a power more potent still. According to Mr. Myers, and Lactantius, and Constantine, and Principal Shairp, Virgil prophesied in his Fourth Eclogue the advent of Christ. For the laureate of Caesarism and the flatterer of Augustus to have done this argues a cleverness beyond the scope of any devil or devils of whom we have record.

Mr. Myers complains that "in no age until our own has Virgil lacked the concordant testimony of the civilized world" as to his supremacy:—

"To dwell thus on some of the passages in Virgil whose full meaning escapes a hasty perusal, may help us to realize one of his characteristic charms—his power of concentrating the strangeness and fervour of the romantic spirit within the severe and dignified limits of classical art. To this power in great measure we must ascribe his unique position as the only unbroken link between the ancient and the modern world. In literary style and treatment, just as in religious dogma and tendency, there has been something in him which has appealed in turn to ages the most disreputable and the most remote. He has been cited in different centuries as an authority on the worship of river-nymphs

and on the incarnation of Christ. And similarly the poems which were accepted as soon as published as the standard of Latin classicality, became afterwards the direct or indirect original of half the Renaissance epics of adventure and love."

But in truth it is this chameleon-like character of the *Aeneid* which causes the impartial critic to refuse to place Virgil, with all his sense of style and mastery of poetical detail, in the front rank of poets. What is demanded of the epic of art as some kind of compensation for that natural freedom of evolution which it can never achieve, and which belongs to the epic of growth, is unity of impression and harmonious and symmetrical development of a conscious *motif*. The great infirmity of the *Aeneid* is that, starting with the intention, as it seems, of fusing into one harmonious whole the myths and legends upon which the Roman story is based, the poet by the time he gets into the middle of his epic forgets all about this primary intent, and gives us his own thoughts and reflections on things in general. Fine as is the speech of Anchises to *Aeneas* in Elysium (*A.* vi. 724-755), its incongruity with the general scheme of the poem as developed in the previous books shows how entirely Virgil lacked that masculine intellect which goes to making a story become the natural and inevitable evolution from an idea. As we have before pointed out when discussing the Nibelung story, the pleasure derived from the epic of growth and the pleasure derived from the epic of art being entirely different—being in the one case the pleasure of entire freedom from conscious scheme, in the other the pleasure of recognizing a conscious scheme—if the epic of art fails through confusion of scheme it fails altogether.

The ground covered by these two volumes is, however, so various and so wide that it is impossible in an article like this to do more than indicate it. The essay on Victor Hugo shows that the great Frenchman's love of noisy effects has in some degree blinded Mr. Myers to the real massiveness and stature of the poet. This will not be surprising, perhaps, to those who read the essay on Virgil, and especially the essay on Rossetti, in which is disclosed an apprehension of the latter poet's subtleties of passion and mystic delicacies of emotion such as is beyond the ken of the ordinary British critic. Catholicity of taste is, perhaps, not one of Mr. Myers's virtues. The amount of fustian in Victor Hugo is wonderful, but then the splendour of his genius is more wonderful still. Whenever Mr. Myers discusses questions of metrical effects in connexion with Hugo's verse he is specially worth listening to, not only as a scholar, but as a poet who in his own verses has contrived to make a very free use of elision in the heroic line without reminding the reader's ear of the Swinburnian undulations. Speaking of Victor Hugo's versification, Mr. Myers says:—

"Frenchmen, as we know, designate as *poor rhymes* most of such rhymes as English verse allows—namely, collocations of similar syllables beginning with different consonants, as *page* and *rage*, *nuit* and *instruit*. They give the name of *rich rhymes* to collocations of similar syllables beginning with the same consonant, as *éperdument* and *firmament*, *vile* and *ville*, which in English would not count as rhymes at all. This

difference of taste seems partly to depend on the more intimate *liaison* existing in French pronunciation between the consonant and the syllable which follows it—which syllable will often consist of a vowel sound very rapidly pronounced, like the terminations in the accented *é*, or very *indeterminately* pronounced, like the nasal terminations in *m* and *n*. If the consonant, which gives the whole character to terminations like these, differs in the two rhyming lines, there seems to be hardly enough substance left in the rhyme to satisfy the ear's desire for a recurring sound. This view is illustrated by such English rhymes as *alone* and *frown*, where an additional richness seems sometimes gained from the presence of the *l* in both the rhyming syllables."

Acute as this undoubtedly is, it does not, we suspect, pierce to the heart of the subject. One of the many proofs of the superiority of the English to the French language as a poetic medium is involved in this very question of *rime riche*.

In all literary expression there are two kinds of emphasis, the emphasis of sound and the emphasis of sense. Indeed, the difference between those who have and those who have not the true literary instinct is that while the former have the innate faculty of making the emphasis of sound and the emphasis of sense meet and strengthen each other, the latter are without that faculty. But so imperfect is the human mind that it can rarely apprehend and grasp simultaneously these two kinds of emphasis. While to the born *prosateur* the emphasis of sense comes first, and refuses to be more than partially conditioned by the emphasis of sound, to the born poet the emphasis of sound comes first, and will sometimes, as in the case of Shelley, revolt against the tyranny of the emphasis of sense. The very origin of quantitative metres was evidently the desire to make these two kinds of emphasis meet in the same syllable. Thus in manipulating their quantitative metrical systems the Greeks had facilities for bringing one kind of emphasis into harmony with the other such as are unknown to writers in accentuated metres. Hence the vast superiority of Greek poetry to all other poetry in verbal melody as well as in general harmonic scheme. There is an emphasis so harmonious, so complete, and so splendid in *Aeschylus*, in *Sophocles*, in *Sappho*, and especially in Homer, that each of these kinds of emphasis seems always begetting, yet always born of the other. In this relation it may, therefore, be truly said that to the singer "sound is sense." And this, it will be perceived, touches at once the question of *rime riche*.

Expectance, which is one of the many delights of rhyme, is not the expectation of absolute uniformity, but of uniformity in variety. Even he who defends *rime riche* must admit this, for he would not tolerate that the English word "lime," for instance, should rhyme with "lime," if in both cases the word meant a lime-tree. If, however, in one line of a couplet the word meant a lime-tree, and in the other burnt chalk, or if it meant the verb to lime, the defender of *rime riche* would use it, because here, though identical in sound, the words are not identical in meaning—an argument which would be good if in poetry emphasis of sound were not of even more importance than emphasis of sense. In poetry, however, a bathos of sound is

almost more distressing than any other kind of bathos. So far from the distaste of the modern English ear being a conventional distaste, it is a perfectly natural distaste; and though we do undoubtedly find many instances of the use of *rime riche* in Italian and other poetry, and in our early poets such as Chaucer, and down through Mr. Tennyson and Mr. Swinburne to our own time, it is none the less a breach of those laws of metrical effect which are based on the very laws of nature. In our time, when "allowable rhymes" have gone the way of all metrical makeshifts and are "allowable" no longer, the *rime riche* in English is, beyond all question, a blemish—a blemish which, though tolerable in such great writers as Mr. Tennyson and Mr. Swinburne, is intolerable in the crowd of imitators who can imitate defects alone. At the end of every couplet the ear demands and expects not a bathos, but a full emphasis of sound; that emphasis can only be achieved by a variety in uniformity; and if in poetry the ear's expectance is disappointed in the matter of sound it is disappointed indeed. So much for *rime riche* in English; but it applies to all languages in which the emphasis is achieved by rhyme; and the fact that so fine a poet as M. Hugo is not shocked by *rime riche*, but actually seeks it, shows that the very basis of the poetic system on which M. Hugo and the French poets work is neither nature nor true art, but artifice. The truth is that admirable as is the French language as a prose medium, it is, with its artificial scansion, its ever-recurring nasal, and its quest of rhymes which are not rhymes, only a second-rate poetic medium; and the glory of M. Hugo's genius is that, like an archangel blowing through a tin trumpet, it can manage to make so respectable and impressive a sound.

On the subject of French metres Mr. Myers has also some suggestive remarks:—

"The question of *metre* is a much more complex one. Some attempt at explanation must be made, though the subject can only be treated here in the broadest and most elementary manner. Speaking generally, then, we know that among the Greeks and Romans accent and quantity both existed, but the structure of classical Greek and Latin poetry was determined almost entirely by quantity, a certain number of long and short syllables, in one of certain arrangements, being needed to make up a verse. The poetry of modern Europe is for the most part formed on this model, with the substitution of accent for quantity; that is to say, the definite arrangement of feet is retained, but accented syllables fill the places formerly occupied by long ones. In modern English poetry there is always a definite skeleton of metre, containing a definite number of accents, from which the lines may somewhat vary, but to which they always tend to recur. We can never be in doubt, for instance, as to whether an English poem is written in iambic or anapaestic rhythm, that is to say, whether the accent normally falls on every second or on every third syllable. A definite metrical structure, however, is not absolutely necessary to poetry. Its absence has been supplied, for example, by antithesis among the Hebrews, by alliteration among the early English."

In what he says about the absence of a definite metrical structure being supplied by alliteration among the early English poets, Mr. Myers forgets that the alliterative system of such a poem, for instance, as 'Piers

Plowman' is a definite metrical structure; and the ignoring of this fact has given rise to much confusion of ideas as to the meaning and function of alliteration in modern rhymed verse. There is no more important subject than this. That since the introduction of rhyme alliteration is still a legitimate element of English poetry no one will deny—perhaps it is even an indispensable element; for if we remember that *t's* are only hard *d's*, *p's* only hard *b's*, and so on, we shall find that "alliteration's artful aid" has gone very far to the making of every melodious line. But what is quite indispensable is that the "aid" should be "artful." The alliterative hard consonants (especially if they are strong) and the alliterative liquids (especially if they are joined to consonants, as in *f, fr, &c.*) should be hidden away as far as possible in the midst of dissyllables or trisyllables, as Milton and Coleridge are careful to hide them, and every other kind of metrical subtlety should be exercised, otherwise what is gained in smoothness is more than counterbalanced by the loss resulting from a flaunting display of the mechanism—the mere cogs and wheels by whose means metrical music is achieved. No matter how picturesque, no matter how rich in *timbre* might be a line, if the alliteration in it seemed designed it would offend a cultivated ear. To certain of our most musical poets—to Spenser, for instance, and to Mr. Swinburne—though alliteration comes inevitably, its very spontaneity brings about such an abundance of alliterative sequences that what is really natural seems to be the result of artifice. To those, for instance, who had not studied Mr. Swinburne's methods, such a line as this in 'Atalanta' seemed impossible save as the result of conscious design, and conscious design was attributed to it:—

The faint fresh flame of the young year flushes.
Yet the poet's after-work made it pretty clear that the line was written in entire unconsciousness of the "artful aid." Here alliteration is so inwoven with alliteration that the very fluency sought for is missed, and even the soft liquids themselves become pebbly interruptions. This intricate kind of alliteration—the syllables in one half of the line answering to the syllables in the other half—is hardly surpassed by the ingenuity of the old Irish versifiers, whose greatest triumph was making all the consonants of the first half of the line correspond with all the consonants of the last half. It has been urged in defence of "obvious alliteration" that, writing in a language whose metrical system was originally alliterative, the poet who indulges in alliteration only writes in accordance with the genius of his native tongue. For the following reasons, however, this is really no defence. The chief pleasure in metrical composition is the pleasure of recognizing a governing law which marks it off from prose. In early English poetry this governing law is the recurrence of alliterative bars. Now that the recognized governing law of structure is no longer the recurrence of alliterative bars, but the recurrence of rhymes, alliteration has lost its structural function and is simply one of the means towards verbal melody, which, like all other elements of metre save those of actual structure, are the tools of art and should be carefully concealed. The moment

these tools are obtruded all appearance of spontaneity ends.

As a personal friend of George Eliot's so thoughtful a critic as Mr. Myers could hardly write about her uninstructively. We cannot, however, agree with Mr. Myers in thinking that George Eliot's poetical work shows her to have had any special call to express herself in poetic forms. Take the very words quoted by Mr. Myers from the 'Spanish Gypsy' as being specially poetical:

Speech is but broken light upon the depth
Of the unspoken: even your loved words
Float in the larger meaning of your voice
As something dimmer.

Here we have the spirit of poetry undoubtedly, but not its form. A poet always avoids, if possible, such a prose locution as "the unspoken," and most assuredly would never let a blank-verse cadence end with the main accent falling upon a positive hiatus: "Of the unspoken." Without entering upon the question of elision, a movement like this is positively intolerable. Again, the word "meaning," used in the common and prose sense, is very poor. A poet could never have been satisfied with it. Indeed, we have only to compare the entire passage with a poet's rendering of the same thought to see how prosaic in form it is:—

For words, like Nature, half reveal
And half conceal the soul within.

We have left ourselves no room to say more than a word about Mr. Myers's essay on 'Rossetti and the Religion of Beauty,' which is beyond doubt the most profound and sympathetic study of Rossetti's sonnets that has yet appeared. And when we consider that the critic had not the advantage of a personal knowledge of the poet, the insight into the sources and secret impulses of Rossetti's poetic work is a most remarkable exercise of critical analysis.

Surnames as a Science. By Robert Ferguson, M.P. (Routledge & Sons.)

MR. FERGUSON is well known to students as the author of several books on family names, as well as of 'The Northmen in Cumberland and Westmoreland' and 'The River Names of Europe.' All his books have a family likeness: they are distinguished by much diligent labour of the right sort, a large amount of unobtrusive learning, and a certain rashness in generalization, which, though it does not wholly spoil, certainly detracts from, their value. 'Surnames as a Science' is no exception to this rule. No one, however learned, can read it carefully without having his views enlarged and being brought into contact with important facts that are new to him. Still, it does not follow that Mr. Ferguson's treatment of surnames is scientific, unless it be supplemented with very much concerning which he gives but few hints.

The study of surnames has not advanced far enough in this country for the laws which have governed their formation to be put on a secure basis. At present the collector of facts is more needed than the speculator. Many have been amused—though the entertainment has been of a pathetic sort—at the excuses which the early students of entomology thought it needful to make for the branch of science they had chosen to pursue. The feeling

that an interest in creeping things, butterflies, and bugs had to be defended shows itself continually in the pages of Kirby and Spence's 'Introduction to Entomology,' and in another book on the same subject the author, in his day one of the keenest of observers of minute life, cautions his readers that if they follow in his footsteps they will become the laughing-stock of their friends. Something of this sort has been the feeling with regard to the study of names. To dull people, who were content to take interest only in such things as were talked of at dinner-tables or written about in reviews, an apt quotation from Shakspeare seemed to settle the matter, and it was assumed with no little confidence that the knowledge to be derived from a catalogue of surnames, however deftly manipulated, was of about the same value as that which poor Col. Hutchinson acquired when he whiled away his dreary captivity in Sandown Castle by "sorting and shadowing cockle-shells which his wife and daughter gathered for him." The Fates have at length become propitious, and it is seen that the names in Anglo-Saxon charters and the dense columns of the 'London Directory' are the first and last witnesses in proof of a long chain of development. What they and the intervening evidence do prove is at present unsettled, but there they are, giving testimony, to such as can understand it, of the growth of England in language, thought, and culture.

Mr. Ferguson's contention is, if we understand him rightly, that a great portion—of course, not all—of our names that do not obviously come from trades or have not been taken from places may be traced to early Teutonic and Celtic sources. The amount of evidence that he has collected and arranged in proof of this assumption is very great. It is, indeed, in some cases so overwhelming that it would be mere idle quibbling to call it in question. We, however, feel that the case is not proven. The author has done all that man can do with his materials; but he has forgotten, as it seems to us, another sort of evidence, which must tell against any sweeping conclusion such as a person who should receive in simple faith all Mr. Ferguson says would undoubtedly be driven to. *Wal* once meant a "stranger or foreigner," and *frid*, "peace"; but that gives but a very slight probability to the idea that the significance of the name Wallfree is in any way explained by these words, that Waller is a compound of *wal* and *had* (war), or that Tidman is in any way connected with *theod*, "people." We do not know how the name Wallfree has come to exist, but there cannot be much doubt that Waller means one who builds walls; and we think Tidman may well mean Tideman, a name which might easily have originated on the Severn, the Ouse, or any tidal river. Mr. Ferguson does not, as far as we can find, mention Tidd. It is an old Eastern Counties name not yet extinct. A man who bore it was involved in the Cato Street Conspiracy.

The fact is there is a great separation, not only in years, but in life, feeling, and most of all in language, between the time when the inhabitants of this land spoke the form of English called by all, except a few pedants, Anglo-Saxon, and the period when,

as far as our information goes, surnames became general among our people. It is evident that during these long centuries the old names were used very sparingly, though of course a few, from being popular as the names of saints or heroes, did survive in the struggle for existence. When at last surnames sprang up, it is difficult to believe that any knowledge had been handed down from the previous time of words that had dropped out of the language, or had become so changed that they would have been unrecognizable by any one other than a philologist. *Gart, cart* may have signified "protection," but we may rely upon it that the man called Carder was known as such because he carded wool for his neighbours, not because in some obscure way he had inherited a name which must have been, if the obvious sense be discarded, quite unintelligible to himself and his fellow townsmen.

Mr. Ferguson does not mention the surname Raton, nor do we remember to have seen it in any modern name-list except Mr. Lower's '*Patronymica*,' where it is explained as a local name derived from an estate in Sussex. Now Raton has surely as much claim to be connected with *rat*, "counsel," as such names as Rather, Ratray, Rathom, and Ratcliffe; yet there is positive evidence, both of parish registers and living speech, that Raton is sometimes a form of Drayton, Drayton being, of course, derived from some one of the many villages of that name.

In the present state of our knowledge it is impossible to do more than guess at the origin of many of the strange names that flourish around us. It may be suggested to students that when they find a surname passing from the stage of intelligibility to that of nonsense, or, what is worse, a sort of sense that contradicts its true meaning, they should put the fact on record. "Corruptions," as Mr. Ferguson points out, "may be divided broadly into two kinds—those which proceed from a desire to improve the sound of a name, and those which proceed from a desire to make some kind of sense out of it." The latter has, we believe, been by far the more frequent cause of the alterations which have taken place in surnames. All people, and more especially the ignorant, have a strong objection to using words to which they are not well accustomed, and which convey no sense to their minds. The eagle-wood of commerce has got its name by corruption from the Malayan *aigla*; the transformation of the Bellerophon by her crew into the Billy Ruffian is well known. Mr. Ferguson adds a curious example. He tells us that a member of his own family had a vessel called the Agamemnon, which invariably went among sailors by the name of "Mahogany Tom." Examples of this kind might be multiplied indefinitely, so that we have the greatest right to assume that in many cases family names which convey absurd or offensive meanings to our ears have been twisted into their present form by people who could make nothing of them as they originally stood. One example must suffice. The Tradescants were, it is believed, a Low Dutch family. Two of them were eminent naturalists in England in the seventeenth century, and were commonly known by the name of Tradeskin. Mr.

Ferguson's suggestion that names ending in *buck*, such as Starbuck, are local, and have been formed by southern people miscalling the northern *beck*, which they did not understand, is new to us, but carries conviction as soon as it is seen. We believe that the word *beck*, meaning a brook, is confined pretty nearly within the limits of the Danish settlements. That the two words, though equivalent, needed translation according to the part of England in which they occurred is proved by a Bill which was brought into Parliament on the 3rd of March, 1641, for naturalizing Elias Brooke alias Becke. The nationality of this foreigner is obscure, but it was evidently thought needful at the time to render his native name, whatever it was, by two English equivalents. We have heard it asserted that but few of the strange names that occur in Dickens's novels are pure invention. Mr. Pickwick could certainly have hung himself on to a county family. We have been delighted to find a solution of the name of his friend Mr. Snodgrass. The true form, we are told, is Snodgast, from *snod*, *snot*, wise, and *gast*, a guest.

We entirely agree with Mr. Ferguson in rejecting a popular notion that some, at least, of our common surnames are derived from the Christian names of women. The notion is so unlikely as hardly to be worth serious attention. Mr. Ferguson says:—

"I am very much inclined to doubt the existence, at least in England, of any names derived from women, inasmuch as in the whole range of our surnames I do not know of one that is unmistakably so derived."

The family of Anne, of Frickley in Yorkshire, has often been referred to as evidence in favour of this female name origin. There is, however, in this instance positive proof to the contrary. The head of the family who flourished in the time of Edward III. constantly occurs in the records as Sir William de Anne, therefore the name is territorial in origin, although it may be impossible to identify the spot from which the race took its name.

It is a pity Mr. Ferguson has not said distinctly what he believes concerning the names ending in *ing* which yet exist. Are they survivals of tribal names, or have they originated in recent days? We are inclined to hold, though we confess that the evidence is not fully satisfactory, that they are tribal. Stutting and Rusing may certainly be traced back into the Middle Ages; Wakeling is found in abbey charters in the reign of Henry II., and existed in the same neighbourhood into the sixteenth century or later. No pedigree has been compiled, and perhaps existing remains do not render this possible, but these Wakelings crop up from time to time in such orderly succession that no one can doubt that the first and last were connected by a series of intervening links.

On Blue Water: some Narratives of Sport and Adventure in the Modern Merchant Service.

By J. F. Keane. (Tinalev Brothers.)

The naive simplicity and youthful directness of Mr. Keane's style are attractive. They stood him in good stead in his former work, helping materially to mystify his critics, already sufficiently exercised by doubts as to the reality of that famous journey to Mecca

and Medina. We mean no disparagement to his previous displays of descriptive power when we say that in the present volume he is in, and on, his own element. Mr. Keane does not write as an outsider, or even as an officer. He has spent several years before the mast, and professes to give his own experiences. These are varied, and the contrast between the physical suffering and brutal tyranny which the sailor undergoes in ill-found ships and under ruffianly officers, and the general sense of satisfaction and mutual self-respect evolved under the opposite conditions, is very well brought out.

The philanthropists who have of late years been exerting themselves to promote the comfort and safety of our seamen, by more stringent supervision of the vessels they sail in, will see from Mr. Keane's vivid description that there is still a good deal to be done; and he facilitates the task by specifying the vessels—necessarily not a very numerous class—in which the atrocities he describes take place, viz., the Nova Scotian ships, which, though trading under the British flag, are hardly at all, he says, amenable to Board of Trade regulations. He gives in detail a stirring account of a homeward voyage in one of these vessels, during which one of the crew was murdered by the chief mate. By his own showing we venture to think the author was somewhat remiss in not attempting to bring this villain to justice. It will perhaps also strike the reader as strange that of the crew shipped by the vessel in the United States, only one man besides the writer was of English race, while many of the others were totally ignorant of English, and not even all sailors! Mr. Keane describes forcibly the danger of sailing with such a crew, and, indeed, can hardly help sympathizing with the officers who maltreat them:—

"Out we lay on the quivering yard—'look out you don't get struck on the head,'—for the wind is whirling hundreds of yards of wet cotton canvas as stiff as the cover of this book, over the yard, and round your head, as though it were so much of the softest silk, now snapping like a thousand coach-whips, now bellying up over your head, and flying out with a boom like a great gun, and a wrench at the great yard that makes it sway like a willow branch. Now is the time you want sailors—the skill to take advantage of the quiet moment, or the flap of the canvas, that brings it into your hands; the insensibility to the danger of the situation, aloft on the dizzy shaking yard, whizzed a hundred feet through the darkness high up over the boiling surging waves at every roll of the ship. A man must fight the gale in it might many and many a time before he becomes unconscious of any fear aloft at such time. But he is no sailor unless he does so. A man who has to keep one hand for himself and one for the ship is not much good aloft on a dirty night.....After an hour or so up at the mainsail we managed to get it tied up in such a fashion that it drove the mate into a towering rage. I often fancied that some of the men used to like to be stuck aloft just to keep out of his reach. I know that after coming down from aloft from such a job, I used to think the mate was almost justified in his worst treatment of them. 'Let go the topsail halliards,' roared the mate to a man standing by them. 'I ain't a-touching 'em, sir,' answered the man, when a moment's delay might cost a sail or a mast. If none of them did that actual trick, they often did things quite as provoking, and made one almost sympathize with the mate."

Another standing grievance, according to

Mr. Keane, is the difficulty which the sailor has of getting redress in case of ill treatment. He specially names one consul as refusing to see justice done, and adds:—

"If a consul becomes known as a magistrate who deals out justice with an impartial hand to all British subjects who may appeal to him, he is at once recalled or superseded."

But in stating that the class of ship of which he is speaking is "manned by the very dregs and off-scouring of the seafaring classes"—which, indeed, he admits, "may be either a cause or effect of the present state of affairs"—he touches what is the main difficulty of the whole question. For evidently it must often be very difficult for a consul to estimate the worth of an accusation (which may easily be a conspiracy) brought by such men against their officers, and it must be equally difficult for the officers, often men of not much higher position or training than their crews, to ascertain and keep within the limits of a needful severity.

On the question of the validity of the common sailor's grievances, however, Mr. Keane's opinions have, at all events, the value derived from the circumstance that he himself belongs by birth and position to a different class. He gives some account of his boyhood—high spirits and a love of wandering and adventure, misunderstood and unwisely repressed, ending, after a preliminary run away, in long apprenticeship at sea. There is something pathetic in the boy's wondering, amid the moral confusion produced by vile surroundings, whether he really was a very wicked boy or not:—

"At fourteen.....I was moving among sickness and disease in a most loathsome form, and under privations such that I already—as I thought of the thirsty morrow—regretted the three laps I had given the ship's dog from my allowance when it had been served out to me at 4 P.M. that evening."

One of his shipmates was dying of scurvy, murdered, certainly, as effectually as the one in the American ship who was knocked on the head:—

"How are you, Tom?" I said in a low voice so as not to waken the watch below. But old Tom was too far gone to speak at once, so I tried to make him eat a small piece of pickled gherkin from a bottle of pickles that stood by his head. How blue and swollen his poor lips and sloughing gums were! When he had swallowed this anti-scorbutic with great pain, the old man tried to speak and at last muttered almost inaudibly, "Poor Tom 'll never have another drunk!" This was too evidently true, but young and thoughtless as I was it sounded strange and awful from a dying man. "Oh yes! I'll bet you're the first drunk when we get in," I answered hopefully, but received no answer....."About four bells" (2 A.M.) "we heard a noise in his bunk like a cock crowing," said one of them, "and when we looked at him at eight bells" (4 A.M.) "he was a stiff 'un." "Is that so? must have been his death-rattle," said the mate. "You'd best pass him up at once."

Mr. Keane describes in graphic detail the dietary provided on board this ship, and common, till very recently, in many others. In this respect, however, he says, a great improvement has taken place; and he relates pleasant reminiscences of voyages of a very different kind from the above, varied by excursions on shore, where distinctions of rank were sunk for the time, and every one thoroughly enjoyed himself. A specially

pleasant impression is produced by his account of a voyage in an Austrian ship, manned chiefly by Italians. On first going alongside, indeed, he noticed an uproar and excitement on board so great that he hesitated to embark, believing a mutiny to be in progress. It turned out, however, to be only a rat hunt, and the courteous way in which the English sailor, ignorant of the language, was treated may suggest reflections, unflattering to our self-esteem, on the probable contrast had the case been reversed. Among other capital bits of description the author tells how on one occasion, off the Cape of Good Hope, the ship was running before a westerly gale; a change of weather was expected, and the crew were beginning to shorten sail when the wind fell so suddenly that the ship was practically taken aback, and rolled into the trough of the sea, wave after wave breaking over her. A big water cask got loose and soon cleared the decks, and was beginning to do some damage, when Mr. Keane severed some of the hoops by a blow with an axe, so that it stove itself in and became harmless. The captain cried out, "Well done, Mr. Keane! I thought that cask would make a clean breach through the bulwarks. We're in a nice mess, aren't we?" This approval was a relief to the young sailor, for the sacrifice of a cask of water was a serious matter.

But this clever book depends less for its effect on descriptions of striking incidents than on the vivid impression it leaves of the general tenor of the sailor's life and his way of looking at things. Those especially who have made long voyages or mixed much with sailors will appreciate the writer's accurate presentation of the peculiar tone and frame of mind generated by the conditions of a seafaring life, and the effect is much enhanced by the sprinkling of racy, characteristic dialogues and anecdotes. The writer has also a good deal to say about sharks, their natural history and the best ways of catching them; and he tells some good stories and some horrible ones about them, the latter, however, relating to the cruelties perpetrated by men upon sharks, and not to the injuries inflicted by sharks upon men, about which, as a rule, the author is very sceptical.

Some of Mr. Keane's readers may fancy that he would have seen the sea-serpent; he saw nothing so commonplace as this, but on the contrary something so wonderful that, being then a small boy, he felt that if he told it he "would most likely get a licking for telling lies," and so kept his own counsel, not only during the voyage, but "for years after." But his readers may feel sure that his story has not suffered by keeping.

Rare Poems of the Sixteenth and Seventeenth Centuries. Collected and edited, with Notes, by W. J. Linton. (Kegan Paul, Trench & Co.)

UNDER the title of 'Golden Apples of Hesperus' Mr. Linton issued last year for private circulation a volume, which he had printed with his own hand, of selected English poems. Had the selection been made without taste or judgment the book would still have been of considerable interest, for Mr. Linton's artistic skill has seldom appeared to better advantage than

in the exquisite frontispiece to that volume and the dainty headings and tailpieces that adorn so many of the pages. But the editor's taste in poetry is as true as his touch in wood engraving. He is a genuine lover of the muses, and has himself written verses that have no slight charm. In his little book of 'Windfalls' may be found many a sweet, wholesome lesson of charity, taught in verse that has a ring of its own. Five-and-forty years ago, in the pages of the *National*, he tried to make Shelley popular, and was quick to appreciate the genius of Mr. Tennyson; and now he is understood to be engaged on a large anthology that shall be completely representative of English poetry from Chaucer to our own day. In the 'Hesperus' volume Mr. Linton began with Dunbar and ended with Mr. Horne. The present collection, which is embellished with charming woodcuts and tastefully printed, deals only with sixteenth and seventeenth century poems, some reprinted from 'Hesperus,' and others drawn from Elizabethan miscellanies and books of madrigals. It should be borne in mind that Mr. Linton did his work across the Atlantic, and could only use such materials as were accessible in the land of his adoption. Hence the absence of poems by Breton, Barnfield, and others. But notwithstanding all omissions, the book will be welcome alike to the ordinary reader and the scholar.

In a prefatory note the editor says that he has "done all an unlearned man is able to do" in presenting a correct text. Our fear is that he is too fond of setting the crooked straight, and that he makes emendations where they are not required. He claims to have taken "for guide the belief that our poets were not writers of nonsense," a statement which reminds one of Keightley's apology for tampering outrageously with Shakespeare's text. What may appear nonsense to Mr. Linton others have no difficulty in accepting. If Nicholas Grimoald wrote,

As mellow pears above the crabs esteemed be,
we cannot commend an editor for printing
"harsh crabs," even though the correction
makes the antithesis more pointed. For
"From that place the morn is broke" (in the
"Faithful Shepherdess"), Mr. Linton prints
"From that place where morning broke," denouncing the old reading (which was accepted by Dyce) as "ungrammatical
nonsense." The line as corrected certainly
sounds better to modern ears, but the omission
of "where" or "whence" could easily
be paralleled, and "broke" for "broken"
is not uncommon. As Mr. Linton is always
careful to record the original readings in his
notes, we cannot be angry with him; but it
is a pity that he is so sensitive to a false
rhyme. Thomas Watson, who is rather too
prominently represented in this collection,
ends some verses 'On Sidney's Death' thus:
Sweet Sidney lives in heaven; therefore let our
weeping

Be turn'd to hymns and songs of pleasant greeting.
To make a perfect rhyme the editor alters
"greeting" to "keeping," but leaves the
reader to guess what is meant by "pleasant
keeping." It is to be hoped that in the
larger anthology Mr. Linton will not think
it necessary to correct Shelley's imperfect
rhymes.

Few people are aware how much delightful poetry is hidden away in the miscellanies and song-books of the early seventeenth century. At least a third of Mr. Linton's book is drawn from these sources, and there is not a line that one would wish to cancel. What dainty verses are these from 'Bateson's Madrigals'!—

Sister, awake ! close not your eyes !
The day its light discloses :
And the bright morning doth arise
Out of her bed of roses.
See ! the clear Sun, the world's bright eye,
In at our window peeping !
Lo, how he blusheth to espy
Us idle wenches sleeping.
Therefore awake ! make haste, I say,
And let us without staying,
All in our gowns of green so gay,
Into the park a-maying.

The unique freshness and old-world charm of such verse as that can never be reproduced. And here is a fanciful conceit from 'Wilbye's Madrigals,' exquisitely touched as an epigram of Meleager :—

Lady ! when I behold the roses sprouting,
Which clad in damask mantles deck the arbours,
And then behold your lips where sweet love
harbours,
My eyes present me with a double doubting :
For, viewing both alike, hardly my mind supposes
Whether the roses be your lips or your lips be the
roses.

The editor justly complains of the neglect into which Sir Philip Sidney has fallen. In the 'Golden Treasury' collection only ten lines are given, and those incorrectly; in the present volume nearly a score of pages is devoted to him. It is pleasant, too, to find some extracts from John Davies of Hereford, whose existence is ignored in Mr. Ward's anthology. The lines beginning "How bless'd is he, though ever cross'd," should find a place in every collection hereafter; and room should also be made for the following :—

AN HELLESPONT OF CREAM.
If there were, O ! an Hellespont of cream
Between us, milk-white Mistress ! I would swim
To you, to show to both my love's extreme,
Leander-like,—yea, dive from brim to brim.
But met I with a butter'd pippin-pie
Floating upon 't, that would I make my boat
To waft me to you without jeopardy :
Though sea-sick I might be while it did float.
Yet if a storm should rise, by night or day,
Of sugar-snows or hall of care-aways,
Then if I found a pancake in my way,
It like a plank should bear me to your quays;
Which having found, if they tobacco kept,
The smoke should dry me well before I slept.

From William Browne only one extract is given. We should like to have seen the charming song, omitted from Mr. Ward's collection, "Shall I tell you whom I love?" Another old favourite of ours, likewise omitted by the collectors, is "Now that the Spring hath filled our veins," a song that has the genuine bacchanalian ring. For epithalamia Mr. Linton has a very decided taste. He gives us one by Sidney, another by Ben Jonson, and a third by Henry Vaughan. If he had included others we should have been well pleased, for our early poets never displayed their richness and strength more fully than when engaged in such compositions. Spenser's 'Epithalamion' was excluded from the 'Golden Treasury' collection as "not in harmony with modern manners." From such prudery (which to some extent disfigured Mr. Ward's volumes

also) the present book is happily free. The editor is not afraid to give Suckling's 'Ballad of a Wedding' without excision, and nobody whose opinion is worth having will blame him for so doing.

It is curious that Cowley is passed over. Posterity has strangely reversed the judgment of this poet's contemporaries, but in the faded crown that binds his brows there are yet some blossoms that keep their scent and colour. Of that greater master of conceits, the weighty, fantastical Dean of St. Paul's, John Donne, ample appreciation is shown. Crashaw's rich and subtle poem, 'Wishes to his Supposed Mistress,' is quoted in full, at the risk of boring hasty readers. Only one piece of Henry Vaughan's is included; and, strange to say, Wither is entirely neglected. But it is ungenerous to complain of omissions when the editor has provided so much. The book is one over which readers will linger long and to which they will often return.

Niccolò Machiavelli e i suoi Tempi. By Pasquale Villari. Vol. III. (Florence, Le Monnier.)

The Historical, Political, and Diplomatic Writings of Niccolò Machiavelli. Translated by C. Detmold. 4 vols. (Trübner & Co.)

The completion of Prof. Villari's exhaustive study of one of the most anomalous of geniuses and of one of the most anomalous of historical periods may be regarded as quite an event in Italian literature, especially if it be considered that Prof. Villari conquered many years ago the first place among living Italian historians by his work on Savonarola, and that no rival has since arisen to dispute it. When the first volume of the present work appeared, so far back as 1877, considerable curiosity was felt regarding the manner in which Prof. Villari would carry out a work projected and begun upon so vast a scale, and some thought such a scheme rather ill advised. Prof. Villari appears to have started with a desire to solve what may now fairly be called the Machiavelli puzzle—with a desire to ascertain the exact nature and position of the earliest of modern publicists and historical philosophers. Machiavelli was not intended to illustrate his times, but his times were to be studied merely for the better understanding of Machiavelli. Such was evidently Prof. Villari's original conception of the work. But the learned historian has let himself be tempted into enlarging his plan till the account of Machiavelli's life and works has been embedded in what is virtually a substantive work on the Renaissance. Of the first volume three-quarters consist of a detailed account (300 pages long) of the political, social, and literary development of Italy from Petrarch to Lorenzo dei Medici, inclusive of both; chapters on the history of all the principal Italian states, on the humanists in Florence, Rome, Naples, and Milan, and on the Italian and Latin poets of the early Renaissance—constituting a complete and extremely valuable rival to Burckhardt's 'Kultur der Renaissance,' which, when the impression of its vast amount of detailed information is still fresh in the mind, makes one wonder how other writers can have diluted their Renaissance lore into three or four or five huge volumes.

Of the second volume fifty pages are devoted to a kind of essay upon the literature and art of the time of Julius II. and Leo X. This is, in fact, only a continuation of the substantive work on the Renaissance which Prof. Villari has been pleased to call the introduction; and throughout the whole book there are scattered chapters on politics and literature, which, when added to the rest, really complete a history of Italian politics and civilization from the end of the fourteenth century to the beginning of the second quarter of the sixteenth. In the midst of this the chapters on Machiavelli's life and works are to be found disconnected—passages of minute personal biography and minute individual criticism which must strike the reader as utterly anomalous in this storehouse of general information about a long period and an infinite number of persons.

One cannot help asking oneself whether Machiavelli, great as he is, deserves to be given an amount of attention so completely out of all proportion to his real importance when compared with many of his contemporaries, when compared with the whole civilization of which he was but a single product; and this brings us to the question, Has not the importance of a man's surroundings been vastly exaggerated of late years? That every man, and more particularly every man of genius, statesman, poet, philosopher, or artist, owes at least as much of his identity to intellectual as to physical progenitors, and that his mind is as much made up of the notions of his contemporaries as is his body of the food which he eats—this much is undoubtedly the case. But the tendency of nearly all recent writers of philosophical or artistic biography is to suppose that as their whole attention has been engrossed by their particular hero, so also must all, or very nearly all, the various elements of the society whence he emerged have been likewise engrossed in his production. "The whole universe was required to produce such a man" is the impression which we carry away from half the biographical studies of thinkers or artists which are nowadays written, and the impression is effaced only by our finding that the same absorption of the whole world, the same incubation of a whole century, was required for the sole production of some other thinker or artist; and thus *ad infinitum*. That Machiavelli, more, perhaps, than any other writer, was the product of his times, is unquestionable; but he was not the product of the whole of his times, and one cannot help smiling when Prof. Villari, while distinctly stating that there is not a trace of any interest in art to be discovered in any of Machiavelli's writings, yet insists upon giving us a long account of the labours of the great artists of the early sixteenth century, including considerable historical and biographical detail concerning their single masterpieces. One would be sorry to lose Prof. Villari's clear and often masterly exposition of many matters which concern Machiavelli only in the most distant way, and which merely distract the mind from the study of his individual career and genius. But it is impossible not to lament that Prof. Villari should not have written two homogeneous works instead of one extremely heterogeneous and amorphous book, and given us a more developed and conscientious

history of the Renaissance, and a more restricted and more compact life of Machiavelli; and it must be lamented the more as Prof. Villari is but one of the many distinguished examples which seem to prove that the habit of essay-writing and the convenient but disastrous influence of the *milieu* theory are gradually demoralizing our historical sense.

Were it possible to excise from Prof. Villari's book those parts which most render it anomalous and shapeless, it would, we think, appear that (with the exception of the masterly sketches of the various humanists of the fifteenth century) just those parts are possessed of least intrinsic value which have the least connexion with Machiavelli's life and works. Prof. Villari, who is an excellent hand at stating a theory or at giving a distinct account of short political periods, has neither the genius of the biographical-political historian, who deals with large spaces of time, with events seen from their epic side, and with strongly marked public characters, nor the endowment of the literary and artistic critic. His account of Italian poetry is singularly weak and vague (especially when compared with his powerful analysis of writers on politics), and his chapter on art quite astonishingly poor, as is proved by the sudden attempt at effects of rhetoric, which in all other parts of his work he entirely eschews. The fact is that Prof. Villari's mind has considerable affinity to the mind of Machiavelli. What interests him, what he understands, is the causes of political events, the forms of political organization, the various ways of viewing the relations of the individual and the state, of political expediency and social morality; and it is, we think, to a certain tendency to speculate, in the midst of modern institutions and in the light of modern science, on the subjects whereon Machiavelli speculated in the disorder of dying feudalism and in the semi-obscurity of lingering mediævalism; to the desire of practically applying abstract political theory for the benefit of a reorganized modern Italy which lurks in the mind of the modern historian as there lurked in the mind of the *publicists* of the sixteenth century the desire to use his theoretical knowledge for the defence of his decaying country,—it is to this similarity of mental temper that is due the extraordinary interest of Prof. Villari's study of Machiavelli's thoughts and strivings.

Whether or not the Machiavelli whom we are shown by this his most thorough and enthusiastic student is the Machiavelli who really existed, many disputative persons will probably call in question, but only those can decide who know more about the author of 'The Prince' than does Prof. Villari, and it is doubtful whether anyone ever will. Certain it is that out of the pages of Prof. Villari's book there arises a Machiavelli who, instead of being the sphinx-man of most modern writers, is a perfectly intelligible character; nay, more, who, instead of being a hateful impossibility made up of antithetical qualities, is among historical and literary figures one of those most striking in complete homogeneity of nature, unswervingness of opinion, and one-sidedness of aim—a man who, just because we so easily recognize the intensity and narrowness of his mind, cannot fail to awaken not merely our sympathy,

but also in some measure our compassion. Prof. Villari shows us the gradual substitution of the conception of the state as the especial work of the greatest and wisest of men (a conception which endured throughout the seventeenth and eighteenth centuries, as we see by the Tarentum of Fénelon and the reformed France of Mably) for the mediæval notion that all political matters were due to the direct interference of the Divinity; and at the same time he makes us perceive the gradual infiltration into Christian ethics of the classic type of virtue as an energy militant for temporal good, and capable of sacrificing all minor interests to one great aim. Further, he makes us understand almost instinctively how to a mind as daringly generalizing and as ardently practical as that of Machiavelli—a mind which, despite all appearance of cynicism and cold-bloodedness, was constantly being carried away by the mixed enthusiasm of the man of science and of the reforming patriot—it inevitably appeared that since states could be created, or at least reorganized, by single individuals, and since the creation or reorganization of a state was tantamount to the moral redemption of all its subjects, it became compatible with the highest virtue, nay rather it became the proof of it, to sacrifice to this end any consideration of ordinary morality. Starting from the false premise that a single man may make or unmake a nation, and from the logical deduction that to create a state was the highest human duty, a mind as imaginative, as incapable of concessions, as that of Machiavelli went on to generalize, from the acts of flagrant ill faith and ruthless inhumanity which had been perpetrated by various Italian princes in order to obtain and maintain power in the utter confusion of dissolving mediæval institutions, that a man might be in every respect a monster and yet deserve the very highest praise for virtue, which there is no reason for supposing that Machiavelli understood in any sense differing from ours. Moreover, as Prof. Villari points out, it was inevitable that at the moment when history was first considered as something independent of providential interference, and while there existed as yet no rudiment of that most modern of all sciences, sociology, a thinker like Machiavelli should ascribe to a single human being, liable to be judged by the standard of morality of his fellows, all those violent measures which are now attributed to the mere blind necessity of things, and which, occasionally producing an ultimate improvement to society at the expense of infinite ruin and suffering, do not affect us as unjust and immoral, because no longer connected with a human being having human responsibilities. Add to this the general moral indifference of a period of complete social destruction and renovation, and a certain kind of dryness, of ruthless following out of principles, we might almost say of destructiveness, natural in a mind full of discoveries and bent upon reform, and we can easily understand how a man as disinterestedly patriotic as Machiavelli, or rather a man whose sole interest in life was his patriotism, could put on paper the terrible paradoxes, the more terrible truths of 'The Prince,' not with the view of unmasking tyranny, as was supposed by the patriotic

Italian critics of the first half of this century, but with a view to teaching a man capable of great designs and ruthless actions how to unite into a nation, to save and avenge, the trampled Italy of the Renaissance.

It is curious to follow under Prof. Villari's guidance the manner in which the almost monomania of patriotism developed in Machiavelli's life: how every faculty of his mind worked towards one object; and how, while patriotism, uniting with an almost unexampled intuition of administrative matters, led Machiavelli to the most minute study and practical arrangement of military concerns, it led him, thanks to his wonderfully sanguine imagination, to see a possible deliverer of Italy in every trumpery Borgia or Medici. And it is impossible, in finishing Prof. Villari's book, not to feel the pathos that there is in the life of this unlovable and cynical enthusiast, in the unbroken series of his patriotic disillusionments, in the constant neglect and suspicion with which his unflagging patriotism was repaid by one party after another, and finally in the not inexplicable and not undeserved reproach which for centuries rewarded his disinterested and unblushing statement of what he believed to be such truths as alone could redeem his country.

Mr. Detmold, the American translator of Machiavelli, deserves much credit for the four handsome volumes he has issued. They are well printed, embellished with three admirable portraits, and there is an excellent index. The translator has evidently taken much trouble in accomplishing his self-imposed task; many of his renderings are happy; but as a whole his version is a little too literal to be very easy reading. Still he merits the gratitude of all who, not reading Italian easily, desire to make themselves acquainted with the thoughts of the famous Florentine.

NOVELS OF THE WEEK.

A Modern Lover. By George Moore. 3 vols. (Tinsley Brothers.)

Like Ships upon the Sea. By Frances Eleanor Trollope. 2 vols. (Chapman & Hall.)

The Romance of Coombelhurst. By E. M. Alford. 2 vols. (Blackwood & Sons.)

WHEN the critic who has opened Mr. George Moore's book comes across, on his second page, the statement that his hero had "too developed hips, always in a man the sign of a weak and lascivious nature," and is shortly afterwards informed that "under the little black dress" of one of the heroines "her tiny figure, half a girl's, half a woman's, swelled like a rosebud in its leaves," his natural impulse is to feel disgusted with such a writer. This, however, is unnecessary. For a man who has evidently read a great many French novels, and who has an inclination towards naturalist literature and impressionist art, Mr. Moore is not at all shocking. And though the carrying out of his 'Modern Lover' is not quite equal to its conception, the book shows that if its author would take trouble and clear his mind of cant (there are cants of a great many different sorts) he might do something. The idea of Louis Seymour, the hero with the hips, was probably originally suggested by Murger's 'Buveurs d'Eau,' but only in general. He is a man physically very handsome and morally rather weak than vicious,

possessed also of a certain faculty for art, who tries to live up to impressionism and (rather more fortunately for the public than Mr. Moore seems to think) fails, and who, without any very conscious desire to play the Lovelace, attracts scores of women and makes them all miserable. Mr. Moore has shown a good sense both of art and nature in making his hero rather prosperous in the long run, and in not making even his beautiful wife, who is far too good for him, quarrel with him or console herself in any scandalous fashion when she discovers his paltry infidelities. The chief faults of the book are that the social and political and ethical satire is woefully conventional and secondhand, and that none of the characters is by any means up to the part which he or she has to play. Mr. Moore has, in fact, committed in literature much the same fault as he makes his hero commit in art—he has attempted to make a plan out of his head do instead of experience and appreciation of human documents. He too obviously takes his social knowledge from comic and "society" papers, nor is he very careful to observe chronology even in this very perilous selection of authorities. It would be easy to "cut up" his book, even without reference to its unlucky spelling of French proper names, "Regnault," "Baudrie," &c.; but its general conception has sufficient merit to make it preferable to advise Mr. Moore never to take a fact, even if it be about an aesthete or a professional beauty, at second hand, and, above all, not to believe what he reads in the papers. Not to believe what you read in the papers may be said to be the first and great commandment of modern life.

"Like Ships upon the Sea" is a story of modern Roman life, in which an English heroine and her vulgar old uncle and aunt play a part. There is a good deal of originality in the mixture of characters, and the author shows that she must have a considerable knowledge of the ways and thoughts of the Italians of to-day. She represents them as having an uneasy desire to be self-sufficient, bitten by a craze for starting newspapers and for speculation, and occupied in the bitter strife of parties. The story of the love of a simple English country girl for an Italian soldier is told effectively and with nice feeling in the author's pleasant and graceful style.

"The Romance of Coombehurst" is not very difficult to guess at after the first chapter. It is obvious that the "simple child," as Miss Dorothy with reason calls herself, is the rightful heir to Coombehurst, with its woods stocked with partridges and its butterflies with "gauzy" wings. The *de facto* squire, with his dark hair and regular features, we recognize as the worldly villain who would conceal his guilty knowledge of the truth, and a similar instinct leads us to associate his younger brother, him of the blue eyes and brown hair—the "quixotic fellow" as he acknowledges himself to be—with the hand of the heiress when she shall have thrown off her Cinderella-like surroundings. However, if the plot be not cunningly concocted, the story is not unpleasantly told. The worst fault is a certain inexperience of rural life, and of the modes of thought and speech of rustics off the stage. This defect spoils the local colouring, as does the absence of detail

regarding the geography of Vernon and Basil's wanderings among the "natives" in some nameless region. The heroine, if a little "bread-and-butterish," is a fairly complete conception, and not without her charms, and Robin Rich endures with some grace the agonies of calf-love.

SCHOOL-BOOKS.

John Heywood's Paragon Readers.—Illustrated Primer. Parts I. and II. (Heywood.)—These first reading-books, prepared by practised teachers, are likely to answer well enough the purpose of teaching children to read; but it is putting rather a serious stumbling-block in their way to require them to begin their difficult task by learning the alphabet in capitals and small letters, both printed and written—in other words, no less than four alphabets altogether. Each lesson in the second part consists of sentences connected in sense, though not always forming, as the preface implies, "a continuous narrative." The pieces of poetry, so called, are simply sermons in rather lame verse. Nursery rhymes would have been much better in their place. Some useful hints to teachers are prefixed to each part, and there is an abundant supply of illustrations.

The Granville Series.—Reading Book. Sixth Standard. (Burns & Oates.)—The lessons composing this reading-book consist of passages from standard authors, among whom Shakespeare occupies the largest space. There is a good supply of notes affording useful information on matters of fact, but not complete or always correct in explaining the derivation and meaning of words. The sense given generally suits pretty well the particular passage in which the words occur, but is often not that which they properly bear. Thus, in the phrase "false, fleeting, perfumed Clarence," *fleeting* is interpreted "changeable," and in the same lesson "cited up a thousand fearful times" is said to mean "talked about," both which interpretations are inexact. A much worse blunder is this strange note—"Austerity, severe, stern." The illustrations are not remarkable for excellence or utility, many of them being simply fancy sketches.

The Granville Series.—Shakespeare's Tragedy of King Richard II., with Illustrations, Explanatory Notes, Questions for Examination, &c. (Burns & Oates.)—In the notes to this play there is a good deal of historical information throwing light upon the allusions to persons and events. The explanation of words and phrases, especially those which are metaphorical, is less satisfactory, being too exclusively adapted to the part of the play in which they are found, and omitting or insufficiently supplying an account of their origin, besides being sometimes inaccurate. In some instances the information given seems scarcely needed; but the following note is all but useless for want of explanation: "My fair stars, in allusion to the belief in astrology prevalent in Shakespeare's time." The questions for examination may be found useful, as also the lists of prefixes and affixes. It should be added that the volume is well got up and illustrated.

Globe Readings from Standard Authors.—The Lay of the Last Minstrel and the Lady of the Lake. By Walter Scott.—*Marmion and the Lord of the Isles.* By Walter Scott.—*The Task, John Gilpin, &c.* By W. Cowper.—*The Vicar of Wakefield.* By O. Goldsmith. With Memoir of Goldsmith by Prof. Masson. (Macmillan & Co.)—We gladly welcome these shilling editions of standard works, with which all ought to be familiar, but which, if not included in the course of popular education, would be in danger of falling into neglect. Each of these volumes is neatly printed, well bound in cloth, and carefully edited. The type is rather small and crowded, but not too much so for young eyes.

Mr. Palgrave's introductions to the two containing Scott's poems narrate the circumstances under which they were written, and describe the scenes to which they allude. Mr. Masson's memoir of Goldsmith, reprinted from that prefixed to the Globe edition of his miscellaneous works, occupying as it does more than half as much space as is allotted to the 'Vicar of Wakefield,' is altogether out of proportion, if not out of place here. But for this the charming story might have been printed in larger type on the same number of less crowded pages. If a life of Goldsmith must be given, it should be on a much smaller scale, and in a style more suitable for young readers.

OUR LIBRARY TABLE.

We opened Mr. B. G. Kinnear's *Cruces Shakespeareana* (Bell & Sons) with some misgiving, but were soon delighted to find that we were in the hands of an able and acute critic. The native good sense which distinguished the early Shakespearean commentators is conspicuous throughout the present book. In a short address "To the reader" Mr. Kinnear tells us that the general principle on which he has proceeded "is that of analogy: it is assumed that in passages more or less similar in tenor a corresponding similarity of expression may be looked for, and that from internal evidence alone a key may be found to the true reading of many doubtful and obviously corrupt passages." The plan is good, and has been carried out at the cost of considerable labour. Mr. Kinnear seems not to have a close acquaintance with Elizabethan literature, and occasionally goes wrong in very simple points. His book, which extends to five hundred pages, would have been improved if it had been reduced to half the size by the exclusion of irrelevant matter, but whoever reads these notes and emendations carefully will find much to reward him for his trouble. In '1 Henry IV.,' II. i., for "burgomasters and great oneyers" Mr. Kinnear proposes "burgomasters and great signiors," comparing 'Merchant of Venice,' I. i.:—

Like signiors and rich burghers on the flood.
He observes with some point: "In scenes of low comedy Shakespeare uses words well known to his audience, and such as are to be found in the dramas, &c., of the time; if Peto meant to say great ones, he would in all probability have used the word; no such word as oneyers has been met with elsewhere, and it seems a probable and not difficult misprint for signiors." Sometimes a bold emendation is suggested on a passage where nobody has suspected a corruption. Thus in 'Lear,' V. iii.,—

Let's, then, determine
With the ancient of war on our proceedings.—
Mr. Kinnear pronounces the italicized words to be "an evident misprint," and proposes "With the consent of all." Again, in 'Timon of Athens,' III. v.,—
If after two days' shine Athens contain thee,
Attend our weightier judgment. And, not to swell our spirit,
He shall be executed presently,—
for "swell our spirit" he suggests "rall our spirit," comparing '2 Henry IV.,' I. i.:—

The bloody Douglas.....
Can vail his stomach.
Such emendations as these will find a place in the notes of future "variorum" editions, but even Mr. Kinnear himself would hardly venture to admit them into the text.

Ottile, an Eighteenth Century Idyl, by Vernon Lee (Fisher Unwin), is a short and slight story, pleasantly and carefully written. The characters are German, the scene is laid in two small German towns, and the time chosen is the last quarter of the eighteenth century. The tale is one of sisterly affection. Called upon to choose between her young brother and her lover, the sister prefers her brother's happiness to her own. The brother, less self-denying, makes a foolish marriage, afterwards gets separated from his wife, and ultimately finds consolation

in the unchanging affection of his sister. The author lets the reader have a glimpse of Germany in the "Sturm und Drang" period, and vividly and without tediousness shows society changing from the old to the new ideas. The story is pathetic without being passionate, and is elaborated with sufficient care and restraint to deserve to be called an idyl.

MESSRS. GEORGE BELL & SONS send us *Lusus Intercisi*, by Mr. Henry J. Hodgson, the *doyen* of a large family of scholars. His initials have been for the last thirty years familiar to all schoolboys. He contributed to the 'Sabrina Corolla,' and succeeded, after the death of Archdeacon Drury, to the editorship of 'Arundines Cami.' The little volume of verse-translations which he now publishes will, therefore, awaken pleasant recollections in the minds of many men who have long since abandoned and almost forgotten their academic learning. It contains most of the pieces which Mr. Hodgson contributed to the famous collections which we have mentioned, together with some additional translations and some original epigrams composed for the Election dinner at Westminster School. The later productions show no decline in Mr. Hodgson's art. He is fluent and facile, but never quite so exact, so startlingly happy, as some other composers. He too often expands a thought or disturbs the order of the English. These defects in little details, which, of course, are hardly noticeable in an isolated composition, become more apparent in a collection of many pieces by the same hand. For the rest, it is sufficient to say that Mr. Hodgson's forte lies in Latin lyrics and elegiacs, and that he seldom attempts hexameters or Greek verse. We may give, in conclusion, his version of Mr. Tennyson's epitaph on Franklin:

Non hic Nauta, jaces præclare: tua ossa nivalis
Actos habet rigido contumulata gelu:
Tuque magis faustis, anima o fortissima, velis
Non jam terrestre peregit adire polum.

We have received from Messrs. Charavay Brothers, of Paris, a volume by M. Charles Nauroy called *Les Derniers Bourbons*, which contains an account of the murder of the Duc de Berri, of little interest, and some notes on other stories connected with the French royal family between 1789 and 1830. The story of Madame de Polastron is prettily told, but not in the author's own words, and his volume is a mere piece of "book-making."

MESSRS. WALKER & CO. have sent some specimens of leather note-paper, which are very pleasant to write upon.

We have on our table *The Life and Work of Charles Darwin*, by Prof. L. C. Miall (Leeds, Jackson); — *The Life and Letters of Elizabeth Prentiss*, by the Rev. G. L. Prentiss, D.D. (Hodder & Stoughton); — *History of the Conquest of Tunis and of the Goletta by the Ottomans*, translated from the French by J. T. Carletti (Trübner); — *Aubert Dubayet; or, the Two Sister Republics*, by C. Gayarre (Trübner); — *Farm and its Inhabitants*, by R. J. Lowe (Pickering); — *Stray Papers on Education*, by B. H. (Kegan Paul); — *Political Economy Examined and Explained*, by A. M. Smith (Williams & Norgate); — *Poverty, Taxation, and the Remedy*, by T. Briggs (W. Reeves); — *Principles of Agriculture*, by W. T. Lawrence (Chambers); — *Emulsion in America*, by J. E. T. Rogers, M.P. (Sonnen-schein); — *Grouse Disease*, by D. G. F. Macdonald (Allen & Co.); — *Insanity*, by W. Harris (Wyman & Sons); — *Introduction to the Critical History of Philosophy*, by the Rev. A. Mahan, D.D. (Stock); — *Pahlavi Texts*, Part II., translated by E. W. West (Frowde); — *Art and the Formation of Taste*, by Lucy Orane (Macmillan); — *Precious Stones*, by A. H. Church (Chapman & Hall); — *The Heavenly Bodies, their Nature and Habitability*, by W. Miller (Hodder & Stoughton); — *Nauticus in Scotland* (Simpkin); — *The Comic Revolution*, by S. Ryder (City of London Publishing Company); — *Twin Tales*, by J. Pomeroy (C.L.P.C.); — *Maud Chalmers*, by M. Observer (C.L.P.C.), —

"A Weak Woman," by B. E. P. (C.L.P.C.); — *The Leather Bag*, by M. Francis (C.L.P.C.); — *He Died for the Love of Woman*, by E. H. Gomes (C.L.P.C.); — *Tales from Twelve Tongues* (Burns & Oates); — *The Heart Story of Father Neot*, by L. Bouchier (Romington); — *The Family Failing*, by D. Dale (Blackie); — *Ethel's Journey to Strange Lands*, by A. E. Armstrong (Allen & Co.); — *Honesty Seeds, and how they Grew*, by J. S. Lloyd (Allen & Co.); — *Masaniello, Poems*, by H. Lockwood (Kerby & Endean); — *The Atheist*, by A. Lilley (E. W. Allen); — *The Book of Psalms in English Blank Verse*, by Ben-Telhillim (Edinburgh, Elliot); — *Sermons on the Lord's Prayer*, by A. W. Hare (Smith & Elder); — *The Evidential Value of the Holy Eucharist*, by the Rev. G. F. Maclear, D.D. (Macmillan); — *Modern Missions and Culture*, by Dr. G. Warneck (Edinburgh, Gemmell); — *The City of God*, by A. M. Fairbairn (Hodder & Stoughton); — *Les Illusions Musicales*, by J. Weber (Paris, Fischerbacher); — *L'Électricité comme Force Motrice*, by Le Comte Th. du Moncel and M. F. Gerald (Hachette); — *Ignis* (Paris, Berger-Levrault & Co.); — *Los Intransigentes y la Doctrina Católica*, by D. M. Sanchez (Madrid, E. De la Riva). Among New Editions we have *Every Man's Own Lawyer* (Lockwood); — *The Justice's Own Note-Book*, by W. K. Wigram (Stevens & Sons); — *Love Me for Ever*, by R. Buchanan (Chatto & Windus); — *The Epic of Kings*, by Helen Zimmern (F. Unwin); — *Parish Registers in England*, by R. E. C. Waters (Roberts); — *The Local Examination History*, by R. S. Pringle (Heywood); — *Code-Book of Gymnastic Exercises*, by L. Puritz, translated by O. Knofe and J. W. Macqueen (Trübner); — *A Rudimentary Treatise on Clocks and Watches and Bells*, by Sir Edmund Beckett, Bart. (Lockwood); — *The Truth about Opium*, by W. H. Brereton (Allen & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

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A MEMOIR OF MRS. RADCLIFFE.

30, Torrington Square, July 2, 1883.

WILL you favour me by making my want known in your columns? I am scarcely hoping to collect materials for a memoir of Mrs. Radcliffe, the novelist. I have, of course, read up my subject in Walter Scott, Talfourd, Dunlop, &c., and have been greatly obliged by private letters from Prof. Masson, Mr. Jeaffreson, and Mr. Garnett, addressed either to myself or to others for my benefit. But all the material as yet known to me falls short of the amount I seek for. Is there any hoard of diaries or correspondence hitherto unpublished which yet the owners might be willing to make public? I would do my best to satisfy such generous owners were they to entrust their treasure to me; above all, I should hope to make my selection with scrupulous delicacy. Failing such hidden stores, I fear my proposed task cannot be executed.

CHRISTINA G. ROSSETTI.

A LETTER OF LEIGH HUNT.

19, Warwick Crescent, July 3, 1883.

THE following letter, when applied for many years ago, for the purpose of being included in the 'Correspondence of Leigh Hunt,' was unfortunately missing, and its faulty possessor could only engage that, whenever recovered, it should at once be given for publication. A few days since it was found again by accident; and, on the whole, there seems no better way of redeeming a promise than by entrusting its subject to the care of a journal always worthily appreciative of the genius and character of Leigh Hunt.

ROBERT BROWNING.

Hammersmith, Dec. 31.
DEAR ROBERT BROWNING (for "Browning") seems too familiar to be warranted by my amount of intercourse and "Mr." sounds too formal for it (albeit its very formality has justly procured its metrical acceptance with Mrs. Browning), therefore I hope that by addressing me as "Leigh Hunt" in return you will authorize the *tertium quid* to which I have recourse in my perplexity).

I received the new edition of the poems and the new poem itself, and read the latter through instantly, almost at one sitting; but I had work waiting for me at the time, was obliged to return to the work, had letters come upon me besides, and so could not write to give thanks, and say what I wished about the book as quickly as I desired. And what am I to say now? I

dare not begin to think of uttering a fiftieth part of what I would say; for you must know that I can never write upon any subject beyond the briefest and least absorbing without speedily getting into a kind of flutter of interest and emotion, with heated cheeks and a tightening sense of the head; and, in proportion to this interest, this effect increases: so that I am forced in general to write by driplets, and the worst of it is I write even then a great deal too much, just as I fear I talk, and have to cut it all down to a size so inferior to the outbreak, that you would at once laugh and pity me if you saw the quantity of manuscript out of which my book, or even my article, has to be extricated. It was always so with me more or less, and now it is worse than ever. Age increases the written gabble. See it is upon me now! So I stop short.

New Year's Day, 1857.

God bless you, dear people, you and your son, I mean, and such others as may be mixed up with your well being; and may He keep to you the "Happy New Year" which more or less must surely have come to you all, whatever shadow may be in it for the loss of the admirable friend who has secured it to you. These are the first words I have written this year; and they must needs be a little solemn.

But here am I nearly at the close of my second page and have not yet said my little brain-sparing say on "Aurora Leigh." I say, then, that it is a unique, wonderful, and immortal poem; astonishing for its combination of masculine power with feminine tenderness; for its novelty, its facility, its incessant abundance of thought, imagination, and expression; its being an exponent of its age and a prophetic teacher of it; its easy yet lofty triumph over every species of common-place; and its noble and sweet avowal, after all, of a participation of error, its lovely willingness to be no loftier, or less earthly, than something on an equality with love. I cannot express myself thoroughly as I would—I must leave that to the poet, worthy of the poetess, who sits at her side; my own poetry, of the inner sort, being of very rare occurrence (if it ever occur at all), and the rest of it never being moved to vindicate its pretensions to the title, except at foolish intervals by foolisher critics, who have no poetry in them of any kind, and who undertake to judge of things out of the pale of their perceptions. Therefore, you see, I beg to say that there is modesty at the bottom of all this apparent claim to the right of being loud and eulogistic on great works, and that I offer it for no more than it is worth—with homage to you both.

Nevertheless, I must not forget to add that the poem is a wonderful biographico-conversational poem. Wordsworth has written a biographical poem, which I am ashamed to say I have not yet read; but between you and me, Robert Browning, growing bold again on the strength of my convictions, I dare affirm that Wordsworth, veritable poet as he is, is barren and prosaic by the side of the ever exuberant poetry of this book; and as to dialogue, out of the pale of the drama, and that only of the finest kinds, I know of none like it; for the wit and satire of dialogues in Pope and Churchill are things of another and lower form, besides being nothing nigh so long; so that this poem is unique as a conversational poem, as well as being the production of the greatest poetess the world ever saw, with none but great poets to compare with her. How did she contrive it, the little black-eyed playful thing (for I can see plainly that she omits no proper quality in her universality), pretending to be no more than other women and wives, yet having such a great big creation of things all to herself?

Nor must I omit to thank her for so small a thing as a title—a great thing too, like a master's note or two of prelude on an instrument; "Aurora Leigh,"—it sounds to me like the blowing of the air of a great golden dawn upon a lily; strength sweetness (fill up that

gap for me, please, for my cheeks are burning) [Thursday evening] for the poor little word "Leigh" is a gentle word, too, and a soft—just the half of the word "lily" (lee-lee), and I thank her, in the names of all who are called by it, for the honour it has received at her hands. The late Lord Leigh, a great lover of poetry, after whose father I was christened, would have been charmed by it, and so, I believe, will his son; though where she got the notion of its being particularly stately and aristocratic I do not know, albeit "Stoneleigh Abbey" has a fine sound; and Stanley (Stoneleigh), the same word provincialized, is an ancient great name, half made of it—*Ley, Lee, Lea, Leigh*, and *Leigh* being all forms, you know, of the same word; meaning, some say, a meadow, others a common, others an uncultivated plain, and some, I believe, a green by the water's side. As to me, having grown up in the name, and been used to be pitied as "poor Leigh" for my juvenile and indeed grown-up troubles too, besides being called by it, on so many other occasions, both private and public, I could not help being almost personally startled now and then by the piteousness of the above designation, by the remonstrative "Mister Leighs," a "man like Leigh," "Smith who talks Leigh's subjects," &c. Having no other pretensions, however, wrong or right, to be a Leigh in the poem, never having thought that my fellow creatures were to be "rescued by half means without the inner life," much less having— But to say no more about myself, thanks and thanks again for the whole book, and for the new poems in the other books, just resumers of the rights in the Portuguese sonnets, the appatition of which (what is the proper word?) I always grudged them, though it was a very natural refuge from the misapprehensions of the ignoble. With the other contents of those three precious volumes I shall make myself reacquainted and more intimate. Some of them remind me—as a word did also which you let fall here one day—that I once, I believe, said something in allusion to them about "morbidity." I withdraw the term utterly, not because in apparently similar treatment of certain points of faith I should not believe it applicable to most persons, but because in our great English poetess I can recognize no excesses of sensibility incompatible with a mind and understanding healthily strong; or rather I cannot but recognize the health and strength notwithstanding them, and discern the unbogged and all-reconciling conclusions of prospective and heavenly right-reason and justice in which they finally repose. Perhaps you know—and I sometimes think you do, from your great expressions of good-will towards me in the inscription in your books (for we may love and reverence a man for his good intentions however much we may differ in kind or degree with his opinions)—that you have seen a book of mine called "The Religion of the Heart."

I forgot exactly what I was going to say here; but it is no matter. Very likely you will be able to supply from your own thoughts what was rising in mine.

I began the preceding page and a few lines before it on this present Friday morning.

You must not suppose I am in the habit of writing my letters in this manner, though I am apt to do so when they grow long and I have other things to write in the course of the day.

My only objections to Mrs. Browning's poetry at any time—very seldom in her latest—chiefly, if I remember, in "Casa Guidi Windows"—are now and then a word too insignificant at the end of her blank verses (if, indeed, it does not add to the general look of strength by its carelessness and freedom), and giving way to an excess of thought and imagery, amounting sometimes to an apparent irrelevancy into which she is tempted by her facility of rhyming as well as thinking, and which, as in Keats's early poem "Endymion," forces a sense of the rhymes upon you for their own sakes, by very reason of the disrespect felt

for their services, the air of indifference with which they are treated, and the arbitrary uses to which they are put. The same objection often applies to rhymes in Dante, whatever some critics may say to the contrary, and notwithstanding his own assertion (according to his sons) that a rhyme "never put him out." Very likely it did not, partly because he was a great poet and had images at will, and partly because he willed to think it didn't. For his will was greater even than his great poetry; otherwise he never would have written that truly Infernal poem, or rather poems, of his (for his Heaven is often as Infernal as his Hell), in which he goes "dealing damnation round the land" and cutting up his antagonists (often, very likely, better men than himself), and then calls his work *sacro*, and tells us it made him—"out of pure sense of its sacredness and grandeur, I suppose—macro, chusing to forget the violence and bad passions he mixed up with it. I am aware that there are theories and philosophies, and excuses and charities, and a fine deep sense at bottom of them all, that can reconcile these and all other such perplexities by the way, and for some great and final good, and I pretend to gainsay none of them; nay, I go along with them all; but then the evil must be shared and shared alike, and Dante's portion of it not blinked for the sake even of his genius; no, nor of his tenderness; which I admit and marvel at, as I do at his ferocity; wondering that he could have so much of the one without its producing misgivings about the other.

But I am terribly digressing.

Oh, there are one or two other objections which I had forgotten. One is that whatever may be said for the good which it might assist in furthering (for we "must not do evil," you know, even "that good may come"), and on the very same grounds that I should not like to see a woman fighting (though I allow that the illustration is an extreme one, and in the case of our poetess ludicrous—if it should not rather be termed irreverent, and not to be fancied), I do not like to find her advocating war. Wars, I allow, must sometimes be fought, till men arrive at man's estate, and nations must rise against oppression; but I would rather have the women among them saying to the warriors, "Come in here and be healed," than "Go forth and kill."

The other objection, or rather doubt, refers to a circumstance to which the critics have demurred, I believe, in the new poem (which mention of the critics reminds me, by the way, that I hoped I should myself have been the first person to notice the poem, and for that purpose, among others, proposed to a new periodical work, which has lately been set up under good promise, to commence a series of articles in it under the title of "Notes of a Reader"; but though the editors accepted another article from me, and expressed a wish that I should co-operate with them, they objected to these). The circumstance in question cannot have been objected to by any very high-minded or thoughtful reader, upon those ordinary grounds, the very refinements of which are coarse. [Saturday morning.] Such readers on the contrary might consider it, with the writer, the best that could be found, if not for the happier purposes of the story, yet for the very triumph and ascendancy of the highest points of refinement and conscious worth over profoundest insult, the one excess being necessary to the proof of the other. But unfortunately such readers are very rare even in "the highest circles"; and so far the book may suffer drawback, though the poetry, and the human interest too, must surely in the long run carry all before it.

Some of my favourite passages (if you will not think I am making my opinion of too much importance) are the one at p. 2, beginning "Oh my father's hand," &c. (words which I never read without tears), down to "not overjoyous truly"; "She stood straight and calm" (p. 10) down to "eat berries"; "We get no good"

(p. 26) down to "good from a book"; "O delight" (p. 33) to "How those gods look!" (I can conceive no poet that ever lived writing finer poetry than that); "Being observed" (p. 74) to "They might say something" (horrible intensity of inapid forbiddingness!); the paragraph beginning "Day and night" at p. 98; that at p. 101 beginning "A lady called upon me"; Lady Waldegrave's "love" and the answer to it, pp. 105 and 6; the dreadful passage at p. 122, "Father, mother, home," &c.; the hospital, p. 128; "Dear Marian," (p. 139) to "backward on repose"; "I should have thought" (p. 153) to "diamonds.....almost"; "Every age" (p. 187) to "apprehended near"; "I answered slow" (215) to "everybody's morals"; the infant, p. 250 and 51 (though here I recollect an objection which occurred to me, I don't know whether physiologically just, though it seems as if it ought to be so—an ante-natal objection, as to whether such a heavenly perfection of little earth could or ought to be born of such a horror); "O crooked world" (p. 278) to "most devilish when respectable"; "Carrington, be glad," &c. (p. 303), down to "first similitude." Oh, but I've another objection, now I see it marked again, which is at p. 343, where the heroine says that being "more wise" means being "sadder." I am ashamed, it is true, to remind Mrs. Browning that wisdom is here confounded—is it not?—with knowledge, and that knowledge is not at all wisdom; for nobody must know it better than she; and Coleridge who knew it as well has yet said the same thing in his 'Ancient Mariner.' Wisdom, you know, is the optimization of knowledge, the turning it to its best and therefore least sad account. But to conclude these favourites:—Page 378 brings me to "Her broad wild woodland eyes" down to "spoke out again"; then the divine, self-reconciling, *all* reconciling confession of love beginning "But I love you, sir" (p. 390), and ending at "word or kiss" (p. 394); then the "heart's sweet scripture" (same page) to "lift a constant aspect"; then, p. 398, "I flung closer to his breast," &c.; and lastly, the evangile (though I construe it, perhaps, not so much after the writer's interpretation, or not quite literally so much, as after my own), beginning "The world's old" (p. 402) and ending "He shall make all new."

A thousand thanks for them all and for almost every bit of all the rest; perhaps I should say every bit, if I understood it exactly as it was meant.

I do not know whether you have seen a book of mine called 'The Religion of the Heart.' I sometimes think you have, and that it is my good intentions in it to which you allude when you express "reverence" for anything in my nature. (I have said this before!) I also sometimes fear you have, or may, lest you should differ with it more than I could wish. But as you and your fellow worker touch so often on points common to such aspirations as the title of the book implies, it was chiefly on those points that I intended to ask you both to talk to me on that unfortunate night when age and infirmity lost me the conversation which I had most longed for since I lost Shelley.

Wednesday Morning.

I have been called off from my letter for these three days by the necessity of attending to my poor wife, who has had another attack of illness worse than the last. The peril of it has now abated, and we begin again to cheer up; although these repeated attacks, at her time of life, and after so many years' confinement to her room, are very alarming.

Being able again to think of something else, and returning to my letter, I find that my fright has delivered me from a worry that was haunting me; for you must know that I am apt to feel troubles, both warrantable and unwarrantable, with a sort of monomania; till the thought being broken into, for however short a time, I know that all will be right again; and the hope of this interruption, which long experience has

given me, helps it to come, and thus always enables me to look for it, sooner or later, be it from nothing but some new trouble, which is pretty sure to be the case; at least, such it has been for good many years past. I do not complain. I have had a great many enjoyments in the course of my life and a profusion of animal spirits; and I have often thought that had I not had an unusual portion of troubles, my lot as a fellow creature would have been unfair and far beyond my deserts. They have taken care, however, to see fair play, leaving me, I hope, upon the whole, a case for compensation in some other sphere. Did it ever strike you how frightful it would be (*Hibernice*) to be wholly prosperous and happy? happy all your life? I think or fancy it would have made me look upon myself as a sort of outcast from the general lot and its claims—doomed to perish wholly and be put out, as a thing completed and done with,—never to know or enjoy anything further, never to see again faces that we have lost. The incompleteness argued against us all here is surely our claim hereafter,—incompleteness of joy, incompleteness of knowledge, incompleteness of nature. I think God means to round all these things in human want and aspiration, just as he rounds orbs or oranges. *He does not incomplete anything else.* Why should he leave us poor and anxious imperfections incomplete? The argument, thus put, appears to me, you must know, to complete the argument of compensation. This is what the angels see when they say "Sweet," in the beautiful sonnet beginning,

Experience, like a pale musician, holds
A dulcimer of patience in his hand;

a lovely beginning, albeit I thought when I read it, "That's what I do," and so far I myself am like the musician thus musically graced.

But what if you should have no patience with patience in this long letter? I believe I am putting off the account of my "worry" for very shame of it; and yet I must tell it you, in order to vindicate myself from what may (possibly) have seemed an insensibility or unthankfulness on my part towards praise from Mr. Kenyon and his own merits besides. Probably neither he nor his friends thought anything of the matter, especially as I knew very little of him personally; having but once dined with him at his invitation, or perhaps Landor's suggestion of it (who was with us) many years ago; and seen him but once, long afterwards, for a few minutes at Mr. Thackeray's. But I knew well, and think I must have said what I thought of his 'Rhymed Plea for Tolerance,'—surely did if I had any public journal in my editorship at the time, and you may imagine how a man of my opinions and my regard for the old heroic couplet must have liked it. But in 1849 he left his 'Day of Tivoli' at my door, and in this 'Day of Tivoli' was a note, praising, to my extreme gratification, one of the very few passages of mine in verse which seemed to me to be allied to poetry of the inner sort; and I not only fear that I never wrote to thank him for this (doubtless, if so, out of my foolish habit of delaying to write anything till I could write much), but, as if from the very fact of his lying so close to me in thought and intention (a circumstance that has happened to me before), overlooked the opportunity of mentioning him as the almost solitary instance of a graceful and facile employer of the heroic couplet since it went out of fashion, and of asking students in versification, and poets who wrote in loftier strains, to try to write it well, and see how difficult it was. You know how a poet so rare as Tennyson failed in it, in his verses on the Duke of Wellington. This omission I can still take an opportunity of supplying, as far as itself goes, and shall; but when I saw the name of John Kenyon, &c., in the *Times* obituary, I said to myself, "Ah, Kenyon is gone; and I can now never let him know how pleased I was, and how much I felt in common with his books." [Here follows an erased passage.]

Sunday Morning.

I have been forced to leave off my letter again, and for thus long, partly by the poor sick room, and partly by the necessity of answering the letters of some friends and others. Excuse the above vile scoring out. Owing to some preposterous yet most worrying misconceptions of me a few years ago, the supposed intender of which expressed to me his "deep sorrow" for having inadvertently given rise to them, I happen to be what I never dreamt of the necessity of becoming, one of the most jealous of men for the reputation of my personal delicacy in money matters; and there are points sometimes on which such a man cannot go on talking of himself, even to those who would be incapable of misconceiving him. Suffice to add to what I have said of Mr. Kenyon, that when I saw his name a second time in the newspapers, I said to myself, "At all events, a man who could enjoy and indulge his tastes so much as he did in life, and who could bestow so much happiness when he died, may well have been able to dispense with a few words from me."

Wednesday (another Wednesday!).

Since writing the above I have read the article on 'Aurora Leigh' (my pen feels a pleasure in writing those two words) in *Blackwood's Magazine* (my old enemy during the Tory wars, and subsequently regretful friend,—a common lot of mine, and one of the melancholy prides of my life). Like almost all *Blackwood's* articles there is a certain amount of strength and acuteness in it; but the writer's understanding is not of a measure to take the height of the poetess's; and after an attentive perusal I can remember no objection in it worth notice except that to Marian's accomplished style of language, which a great nature, however, and thought-forcing sorrows might have tended to produce; though what these could not complete must be laid perhaps to a certain account common to the poetess's great family ancestor Shakespeare (for she certainly is of his blood). His only departure, you know, from nature consists in his tendency to make his characters too indiscriminately talk as well as himself. As to the critic's writing out her verse like prose, and then pretending it is not poetry (a process formidable, I own, to too much of what is called poetry, and I have trembled to see it applied to myself, even under no disparaging announcement), he might as well have written out a symphony of Beethoven's without the bars, and then pretended it was not music.

I must close—at last!—my long letter, for I have told Mrs. Jago, who offered to post it for me, that it would very certainly be ready to go off to-day (having twice told her nearly as much before), and I have added that as there is nothing in it which I could not have said in the presence of you and Mrs. Browning she might read it, if she would like to do so; which she says she would. I would fain show her what respect I can, and give her any little entertainment in my power; for she has been extremely kind to Mrs. Hunt, visiting her often, and giving her personal, and I may say even professional, help under the like kind advice of Mr. Jago, who, though he cannot go out, comes to us in spirit.

But I told her also, that I would leave her room enough to answer a letter which she has received from Mrs. Browning, and in which best remembrances, she tells me, are sent to me; for which hearty thanks. Don't fancy that I am going to tax your corresponding faculties with another such epistolary pamphlet as this! I have been led into it by degrees and by particular circumstances, and I do not pretend to apologize for it; for besides taking some interest in it on its own account, I know how welcome letters of almost any kind from their native country are to people abroad. I shall write letters in future of reasonable dimensions, if you encourage me with a few words in answer to them, or in notice of them, and I do not in the least expect that you should

take any greater notice of this, or wish that you should say anything of one superfluous point in it; and people like you will believe me when I add, that to take me at my word is the greatest compliment you can pay to your affectionate friend,

LEIGH HUNT.

P.S. "More last words!" I find that I must deprive Mrs. Jago of another bit of her space; but the page is of a good size, and I hope she can write as small as myself, and so retain space enough. It is to say a word respecting the lock of Milton's hair. Mrs. Jago asked me the other day, very naturally, about its authenticalness; and this has made me consider that you and Mrs. Browning might as naturally, indeed still more so, as you were so good as to accept my rude bit of pull from it, be glad to be told what I told her. The evidence simply amounts to this; though I accepted it, as I think you will do, with a trusting as well as willing faith. The lock was given me, together with those of Dr. Johnson and Swift, by the late Dr. Batty, the physician, a man of excellent character, to whom I was to bequeath them back if he survived me, which he has not done. To Dr. Batty the three locks were given by Hoole, the translator of Tasso, &c., and Hoole, though a bad translator, was a very honest man. And to Hoole they were given by Dr. Johnson himself, whose scrupulous veracity as to matters of fact is well known. I forgot at this distance of time what Batty further said to me on the subject, for it was a long while ago, and I was in a confusion of pleasure at the moment; but my impression is that the locks of Milton and Swift were given to Johnson while he was writing the 'Lives of the Poets,' and that Milton's was one, or part of one, which had been at the back of a miniature of the poet belonging to Addison. Addison, you know, personally knew and took an interest in the welfare of Milton's youngest surviving daughter, Deborah. I do not find any mention of him among the possessors of portraits of Milton, and it does not seem likely that the miniature and the lock would become divorced. Yet I think you will agree with me that there is strong presumptive evidence in these three descentants of the belief on the part of true and honourable men, one of whom asks me to bequeath the lock back to him in case I die first; nor do I myself feel the least doubt of the lock, short of positive certainty.

I have driven Mrs. Jago up into a corner indeed. I am afraid she must take refuge in a separate sheet.

SHAKSPEARE'S WILL.

Brighton, July 2, 1853.

WHATEVER opinion may be formed on the history of Shakespeare's will, it is certain that his friend and overseer Francis Collins was intimately connected with it. There being no acknowledged specimen of the handwriting of the latter at Stratford-on-Avon, I was in hopes that his will, which was dated and proved in 1617, the year after Shakespeare's death, might be a holograph; but upon inspecting the copy kept amongst the bundles of original wills preserved at Somerset House, I find that only a contemporary attested one has been preserved. So far as I could judge from a cursory examination, the handwritings of this copy and of the poet's will appear to be identical. You will probably consider the suggestion of sufficient interest to be submitted, through your columns, to the judgment of more experienced paleo-graphers than myself.

J. O. HALLIWELL-PHILLIPS.

ANDREW MARVELL.

257, Hagley Road, Birmingham.

In the memorial-introduction to vol. i. of his edition of the works of Andrew Marvell (large 8vo, 1872, p. xli), Mr. Grosart says: "Appointed assistant-secretary in association with Milton, it were well if we might trace his 'Roman hand'

in the state letters and state papers of the period. It is to me inexplicable that amid the crowd and crush of comparative nobodies whose names are chronicled in the Calendars of the State Papers, that of Marvell nowhere appears, although several of the volumes issued cover his years of service."

Mr. Grosart appears to have overlooked two despatches to George Downing, Cromwell's Resident with the United Provinces, which are to be found in the British Museum (Add. MS. 22,919, ff. 16, 78), and which have not to my knowledge been hitherto printed. The latter is of so much interest that I venture to send it to you for publication. It needs no explanation. The handwriting is of great beauty, clear, firm, and free:—

"Mr. Secretary being something tired with Parliament and other businesse hath commanded me to give you some account of what hath passed in the house this weeke. Upon munday the Bill for recognition of his Highnesse was red the second time. Thereupon the House entered into that debate And all hath been said against it which could be by S^r Arthur Haslerig, Sir Henry Vane, Mr. Weaver, Mr. Scot, Mr. St. Nicholas, Mr. Reinolds, S^r Antony Ashly Cooper, Major Packer, Mr. Henry Nevill Milord Lambert, and many more. Their Doctrine hath moved most upon their maxime that all pow'r is in the people, That it is reuerted into this house by the death of his Highnesse, that Mr. Speaker is Protector in possession and it will not be his wisdome to part with it easily, that this house is all England. Yet they pretend that they are for a single person and this single person but without negative voice, without militia, not upon the petition and advice, but by adoption and donation of this House, and that all the rights of the people should be specified and indorsed upon that Donation. But we know well enough what they mean. A Petition from some thousands in the City to their purpose hath been brought in (& they say they are trying to promote another in the Army), but laid by to be red at the end of this debate, in which nothing is to intervene. They haue lied us to it all this weeke and yet little nearer. It was propounded on our side, seeing the whole bill stuck so, that before the commitment of it it should be voted in the house as part of it that his Highⁿ is Protector &c: and not to pass but with the whole bill. But all we could gaige hitherto is that their shall be a previous vote before the Commitment but yt should be it is yet as farre of as euer. For they speake eternally to the question, to the orders of the house, and in all the tricks of Parliament. They haue much the odds in speaking but it is to be hoped that our justice, our affection, and our number, which is at least two thirds, will wear them out at the long runn. This is all that I can tell you at present but that I am

"Sir, Your most humble Servt.

ANDREW MARVELL.

"Whitehall, Febr. 11, 1658.
For the Honourable George Downing Esquire
Resident for his Highnesse with the States of the
United Provinces."

The last few lines, which show how thoroughly the lessons given in the science of obstruction by the Independents and Erastians at the Westminster Assembly had been accepted, will be of interest and amusement at the present time.

OSMUND AIRY.

SALES.

LAST week we had only space to mention that the principal manuscript in the Towneley collection, namely, the Christi Vita, ornamented with paintings by Giulio Clovio, sold for 2,050*l.*, and, as promised, proceed now to mention the chief manuscripts in the sale and the prices they produced: Wycliffe's Six Treatises, 45*l.* 10*s.*; Breviarium ad Usum Sarum, 24*l.*; Hora in Usus Anglicanum, historiated with miniatures, 31*l.* and 18*l.*; Armorum Ministerium, 34*l.*; Arms of Sovereigns and Nobility of England, 21*l.* 10*s.*; Catalogue of Nobility to 1616, 25*l.*; Cheshire Documents, 13*l.* 5*s.*; Higden Polycronicon, 37*l.*; Heraldic Pedigrees of the Nobility, 20*l.* 5*s.*; Holbein's Heads of the Court of Francis I., 51*l.*; Lancashire Evidences, 165*l.* 17*s.*; Towneley's Transcript of Whalley Abbey Coucher Book, 10*l.* 5*s.*; Welsh Pedigrees, 15*l.* 15*s.*; Transcripts of Monastic Cartularies, 16*l.* 16*s.*; Monastic Evidences, 10*l.* 15*s.*; Ordinances and Tracts relating to

England and France, 43*l.* 1*s.*; Towneley's Collection of Arms and Pedigrees of Nobility and Northern Gentry, 25*l.*; Towneley Mysteries, 620*l.*; Registrum Cartarum Familiae de Wilstrop, 20*l.* 10*s.*; Yorkshire Quests, Wills, Feoda, Pedigrees, and Tenures, 50*l.* 13*s.*; Nowell Accounts, very interesting as proving that Spenser the poet was educated in Merchant Taylors' School, and for bequests to Hooker, Bishops Bilson and Andrews, Hakluyt, and other Oxford and Cambridge scholars, 20*l.* 10*s.* The 241 lots realized 4,054*l.* 6*s.* 6*d.*

The sale of the third portion of the magnificent library of Mr. Beckford commenced on Monday and will conclude on the 14th inst. The beauty of the bindings in morocco, gorgeously ornamented with gold tooling for the monarchs of France, for popes and cardinals, and for eminent collectors, attracted purchasers from France, Germany, Italy, Russia, and America, and this may account for the excessively high prices paid for many of the lots. Amongst the most coveted articles were: Natalis, In Evangelia Missæ, Colbert's, copy, with arms of Count Hoym in gold on sides, 53*l.* 10*s.*; Schole House for the Needle, 58*l.* Newcastle, Méthode de Dresser les Chevaux, 53*l.*; Nicolai de Ausmo, Supplementum Summe Pisanelle, printed in 1473, on vellum, 22*l.* 10*s.*; Niphus de Pulchro, Grolier's copy, 70*l.*; Nuñez Cubeça de Vaca, Jornadas a las Indias, 48*l.*; Ordonnances des Monnoyes, printed on vellum, with emblazoned arms of the Cardinal of France, 132*l.*; Walpole's Anecdotes of Painting and Catalogue of Engravers, first edition, 17*l.* 15*s.*, and Dallaway's edition, on large paper, 19*l.* 5*s.*; Walpole's Historic Doubts, author's own copy, with his MS. notes, 50*l.*; Walpole's Description of Strawberry Hill, author's own copies of the two editions, 29*l.* and 16*l.* 5*s.*; Osorius, Histoire de Portugal, 33*l.*, purchased in Hibbert's sale for 6*l.* 18*s.*; Ottley on Engraving, large paper, 21*l.*; Ovalle, Chile, 21*l.* 10*s.*; Ovidii Opera, printed by the Elzevirs, bound by Bozeman, 21*l.* 10*s.*; Oviedo, Histoire des Indes, 38*l.*; Palladien, Roman on Prose, 21*l.* 10*s.*; Palladio, Architettura, with autograph of J. A. Thuanus, 61*l.*; Paradin, Quadrina de la Bible, 20*l.* The first two days' sale produced 1,888*l.* 11*s.* 6*d.*

At the recent Didot sale in Paris (fifth portion) the British Museum obtained several valuable books at moderate prices. The number of lots bought amounted to seventy-four. The books are all of them rare, and most of them are in elegant bindings. Among them may be specified two early Roman Missals, Nos. 50 and 51, with remarkable woodcuts, printed in 1501 and 1506; No. 53, a Pontificale Romanum, 1663, folio, a very fine volume, with illustrations, and in a binding closely resembling that of Le Gascon; 85, the Petit Carré de Massillon, 1754, in a binding with the arms of the Dauphiness Marie Josephine de Saxe; 98, Du Hamel, Philosophia Veteris et Nova, 1681, 6 vols., a beautiful copy, with the arms of Colbert, Archbishop of Rouen; 145, Barrême, an early book of interest tables in French, 1705, with the arms of Louis Phéypeaux, Comte de Pont-Chartrain; 328, P. Terentii Comodice, edited by Etienne Dolet, the celebrated Protestant scholar and printer of Lyons, published in 1540; also 204, Clelandus, printed by Dolet in 1541 (all the works printed by Dolet are scarce); 433, L'Anti-Sans-Souci, 2 vols., 1761, a beautiful copy, from the library of Madame de Pompadour, with her arms stamped upon the covers; 481, Turpin, Histoire du Gouvernement des Anciennes Républiques, 1769, with the arms of the Prince de Condé on the covers; 256, Juvenal, Latin and French, 1690, with the arms of Louis XIV.; 370, a French translation of Apuleius, 1648, with illustrations; 480, Suetonius, a French translation by Georges de la Boutière, printed at Lyons in 1556; 487, Le Maire de Belges, Les Illustrations de Gaule et Singularitez de Troye, &c., Lyons, 1528, a very fine copy of this early French historical romance; 322, Gengenbach, Novella, without date, an

early German Reformation tract, directed principally against Murner, one of Luther's chief opponents, with quaint woodcut illustrations and borders; 318, *Opera Nuova Piacevole, e da Ridere de uno Villano Lavoratore nomato Grillo, el quale volse diventare Medico, in Rima Historiata, Venice, 1538*, with several beautiful woodcuts; and finally 395, *Les Visions Admirables du Pelerin de Parnasse: ou Divertissement des Bonnes Compagnies et des Esprits Curieux, par un des Beaux Esprits de ce Temps, Paris, 1635*, collection of facetiae, very rare. We have said that all these books were obtained at moderate prices, and it may be added that such was the case generally with the books sold on his occasion.

MR. H. F. TURLE.

MR. H. F. TURLE, the Editor of *Notes and Queries*, expired very suddenly of heart disease on the evening of Thursday, June 28th, the first anniversary of his father's death. On the Wednesday he had been busily at work, and in the afternoon he went to Norwood Cemetery, where his father is buried, and gave instructions for fresh flowers to be placed on the grave in view of his sisters visiting it on the morrow. The next day he felt slightly unwell, and remained in his rooms as a measure of precaution, but till the very moment of his death no danger was apprehended.

H. F. Turle was the fourth surviving son of the well-known organist of Westminster Abbey, and was born in the York Road, Lambeth, on the 23rd of July, 1835. In September, 1841, the family went to live in the cloisters of the Abbey, and Turle was educated at Westminster School, under Dr. Williamson in the first instance, and from 1846 under Dr. Liddell. His health being delicate, he was obliged to leave Westminster for a time and went to a private school at Lyme Regis, kept by Mr. Roberts. From Lyme Regis Mr. Turle returned to Westminster, and shortly after, having completed his education, he was appointed a temporary clerk in the War Office. But his tastes lay in a different direction, and in a few years he found more congenial occupation in the work on which he was engaged to the day of his death, first as assistant to Mr. Thoms and then to the late Dr. Doran, and finally as editor himself, he succeeding, on the death of Dr. Doran, in the year 1878.

In very early boyhood he had given evidence of a fondness for archaeology, and particularly for church architecture and antiquities, which increased as he accumulated knowledge of the subject. No detail was too small for his careful notice, nor by him were any pains spared in gathering information from all who could impart from special stores—were they architects, clerks of works, stonemasons, or bricklayers.

Westminster Abbey, endeared to him by associations of family, friends, and long residence, was the centre of his affections in the world of architecture; and probably few were so well equipped as himself with a minute knowledge of its history, its structure, its monuments, and all its surroundings. Church ceremonial of the more stately kind had, from his schooldays, the strongest fascination for him. The service held in the chapel of the Savoy over his remains marked in a befitting manner the termination of a career which, short comparatively though it was, was long enough for his amiable qualities to earn for him a large number of friends in all stations of life, who will not soon forget the kind, considerate, and self-sacrificing man who has prematurely gone to his rest.

CHARLES LAMB'S LETTERS,

Atheneum Club, July 2, 1883.

My experience as a biographer of Lamb and editor of his essays leads me to believe that there probably still exist in private collections many

letters of Lamb's that have not yet been printed. Several of great interest came into my hands while I was preparing the notes to my edition of 'Elia.' As I hope to edit in a companion volume the poems and other writings of Lamb, I should be sincerely obliged if any one possessing original letters, hitherto unpublished, would allow me to see them or to have copies of them.

ALFRED AINGER.

Literary Gossip.

MR. MACKENZIE WALLACE is engaged upon a volume to be entitled 'Egypt and the Egyptian Question,' which will be published by Messrs. Macmillan & Co. early in the autumn season.

THE same publishers have in preparation a translation of Dr. Moritz Busch's forthcoming work on Prince Bismarck in his relations to German politics and political parties, and in private life. The work is sure to attract the attention of all readers of the instructive and entertaining volumes which Dr. Busch published five years ago on Bismarck in the Franco-German War.

WE are glad to learn from a letter we publish above that the success of Mr. Ainger's recent edition of the 'Essays of Elia' has been such as to encourage the publishers to undertake a companion volume of Lamb's plays, poems, 'Rosamund Gray,' and the critical essays on Hogarth and the Elizabethan dramatists. Mr. Ainger, we believe, intends to arrange the poems in chronological order, and thus to show for the first time their autobiographical value.

PROF. HUXLEY will write an article in the first number of the illustrated magazine which Messrs. Macmillan are to start in October; so will Mr. Grant Allen. Mr. Swinburne will contribute a poem of some length called 'Les Casquets.' It is descriptive of the Caskets Lighthouse in the Channel Islands.

THE Record Society has this week issued to its members the seventh and eighth volumes of its publications. These two books deal with the Lancashire and Cheshire records, now preserved in the Public Record Office, and have been very carefully edited by Mr. W. D. Selby, whose extensive acquaintance with all classes of records is well known. The Society is to be congratulated on the publication of two books of such value.

A NEW work by Mr. Percy Fitzgerald, entitled 'Kings and Queens of an Hour: Records of Love and Adventure,' will be published this month by Messrs. Tinsley Brothers.

MR. H. WESTON EVE, M.A., head master of University College School, has become Dean of the College of Preceptors, in the place of Mr. A. K. Isbister, deceased.

MR. W. H. BUSH, of Bristol, has presented to the Birthplace Library at Stratford-on-Avon an interesting collection of printed and manuscript papers on Shakespearean subjects. They are mostly of the present century, and include autograph letters of Malone, Britton, and others.

A NEW volume on the 'Theory and Practice of Education,' by the head master of Uppingham School, will be published very shortly by the Cambridge University Press.

THE Cambridge *Independent Press* appears to-day for the first time as a penny paper—

in anticipation, as its conductors declare, of the measure extending parliamentary suffrage in the counties, which is expected to become law "next session."

A CROMWELLIAN celebration is to take place next week at the village of Houghton, in Huntingdonshire. A collection of pictures, coins, busts, and satirical representations of Cromwell, belonging to Mr. De Kewer Williams, will be exhibited on the occasion.

MESSRS. BURNS & OATES have in the press a work for the Rev. H. FormBY, entitled 'Hebraice, Graece, Latine,' &c., a sequel to the same author's 'An Investigation into the Growing Unbelief of the Educated Classes.'

MR. J. H. INGRAM writes:—

"Appended to my paper on Chatterton, in this month's *Harper's Monthly Magazine*, is a 'Note,' for which I am not answerable, respecting the poet's portraits. The information given in the 'Note' is neither correct nor complete, nor is it in accordance with my opinions."

The parish registers of Farleigh, Surrey, 1679 to 1812, are about to be published by subscription by Mr. R. G. Rice, of Croydon. Copies of all the monumental inscriptions in the church and churchyard will also be given.

DR. MARTIN LUTHER's letter, 'An die Radherrn aller stedte Deutsches Lands: das sie Christliche Schulen Aufrichten und Halten Sollen,' Wittenberg, 1524, is just about to appear in a facsimile edition, printed by the well-known printer Drugulin of Leipzig.

KANT's tractate 'Zum Ewigen Frieden' is being translated for the Peace Society. It was first published in 1795, and shows the Republican views of the author. The same philosopher's 'Lehre vom Gewissen' is critically examined by Dr. W. Wohlbrück in a brief work just issued from the press at Gotha. This writer holds that Kant's three definitions of conscience given in various parts of his writings are not essentially different, and denies the assertion of the illustrious philosopher that there cannot be such a thing as erring conscience.

PROF. C. ELIOT NORTON, the scholarly editor of the correspondence of Emerson and Carlyle, is one of the many Americans who have come to Europe this summer. Prof. Norton intends to pass most of his holiday in Switzerland.

THE death is announced of the Rev. Charles T. Brooks, an American translator and poet, at the age of seventy. Although Mr. Brooks was an able teacher of the religion of Channing in the birthplace of Channing, Newport, he had many years left the pulpit and devoted himself to literature. He was distinguished for his translations from the German, which include Jean Paul's 'Titan' and 'Hesperus'; Goethe's 'Faust'; Hans Sachs's 'The Unlike Children of Eve'; Grillparzer's 'Ahnfrau'; and a large number of miscellaneous poems by Schiller, Rückert, Anastasius Grün, and others. The carefulness and excellence of Mr. Brooks's translations, especially those of works so difficult as 'Titan' and 'Hesperus,' elicited a warm compliment from Carlyle. His original works are also considerable; a volume entitled 'Songs of Field and Flood,' and a number of festival poems connected with the town of Newport, Rhode

Island, have been published. The most unworldly of men, he was dear to men of the world and to all literary men in America. His beautiful home at Newport was a centre of hospitality.

GENERAL LE FLÔ, formerly the French ambassador at St. Petersburg, who is now living in retirement at his château near Morlaix, is said to be preparing for publication the memoirs of his diplomatic career.

A FRENCH prose translation of some of Shelley's lyrics will be published next winter.

THE late Sir William Knollys deserves to be mentioned in these columns as the author of a translation of some of the odes of Horace, which was printed for private circulation and reviewed in this journal. He translated the *Duc de Fezensac's* account of Napoleon's Russian expedition and prefixed to it an essay on the campaign. Sir William was also for two or three years Vice-President of the Council of Military Education. He was a most accomplished gentleman, a scholar as well as a soldier.

SCIENCE

Inquiries into Human Faculty and its Development. By F. Galton. (Macmillan & Co.)

THE contents of Mr. Galton's latest book are most miscellaneous. It is, in fact, a collection of all the memoirs the author has written since his valuable work 'Hereditary Genius.' We only miss the lecture on 'Typical Laws of Heredity' which appeared in *Nature* and the essay on Pangenesis in the *Contemporary*, both of which would certainly have found a congenial place in this volume. It would have been better, perhaps, if the heterogeneous nature of its contents had appeared more distinctly in the title of the book, which is under the present circumstances somewhat misleading. It is, indeed, difficult to connect with human faculty the chapter on the domestication of animals, or that remarkable piece of scientific irony the section on the "Objective Efficacy of Prayer," which originally appeared in the *Fortnightly* under the title 'Statistical Inquiries into the Efficacy of Prayer.' On the other hand, the title is sufficiently vague to cover even the multifarious subjects which have engaged Mr. Galton's ingenuity during the past ten years.

For it is this quality, ingenuity, which strikes one most in examining these inquiries. Who but Mr. Galton would have thought of estimating, as he has done, the number of strokes with a brush required to produce a portrait? Who but he, again, would have thought it possible to estimate numerically the number and character of the associations we have with words of different degrees of abstraction? The part of Mr. Galton's work with which the general public are already to some extent familiar, his method of composite portraiture, is an admirable example of his ingenuity. By means of photographs superimposed on the same sensitive plate he has been able to obtain pictorial averages of various classes of faces, and he gives in his frontispiece examples of his results. Taking everything into consideration, they are remarkably successful in obtaining individualized repre-

sentations of the typical qualities of faces. One of the most striking examples is a highly individual "composite" of Alexander the Great, obtained from six different medals. Here, however, art had been before him in selecting the typical features. The success of his method should be indicated by the varying degrees of vividness with which the composites come out according to their supposed similarity of feature. Yet a composite containing one hundred "single gentlemen rolled into one" appears equally definite as another containing only six, and even more definite than another containing twenty-three.

The multifarious contents of Mr. Galton's "hotchpot," to use a term which he particularly affects, divide themselves into two separate classes of inquiry—special investigations into psychological phenomena, and general conclusions on the power of man over his own evolution owing to the principle of heredity. The more special inquiries apply to various human characteristics and faculties the statistical method which has been so fruitful in other branches of science. We have already spoken of Mr. Galton's pictorial averages; he has also statistical methods of measuring the sensitivity of various individuals to differences of weight and of the pitch of shrill sounds. The former is based on Fechner's law, but takes no account of the variations of "threshold" at which small differences become first perceptible. One of his most valuable and ingenious contributions is that dealing with the associations which connect themselves with various ideas. Mr. Galton comes to the conclusion that early associations are the most persistent.

Another branch of Mr. Galton's special investigations deals with topics which would seem congenial to the Society of Psychical Research. In four instructive memoirs he writes about the variations of the visual faculty in different individuals. The first treats of the power of visualizing objects brought consciously into memory, the next deals with the curious association of numbers with fixed diagrams in consciousness which is found in one out of every twenty-five educated persons, and the third with some equally curious associations of sounds, mostly vowels, with colour. The fourth is a memoir on the visions of sane persons, and brings us within measurable distance of a scientific explanation of ghosts. These investigations bring out another quality of Mr. Galton's work, besides its ingenuity, which was equally needed for their success. The patient industry which collected these facts from all quarters of the globe seems to be a family trait which Mr. Galton shares with his great kinsman Charles Darwin, whose special investigations into cross-fertilization, earthworms, &c., were likewise distinguished by the use of statistics.

By these special inquiries Mr. Galton has transplanted to these shores the quantitative methods of physiological psychology which distinguish the German schools of Fechner and Wundt. He has established by his example and initiation the science of psychometry, and pointed to the line of inquiry on which the scientific portions of psychology can alone become scientific. That part of psychology which approaches metaphysics more nearly than science is naturally not

touched by his methods, but may be affected by his results, as the more general conclusions of his book indicate.

One more of the special memoirs may be here referred to as leading on to the other section of Mr. Galton's work. In order to investigate whether birth or education—or, as he terms it, nature or nurture—has most to do with determining a man's character, Mr. Galton took the crucial case of twins. In some cases of twins nature turned them out alike, and no differences of nurture could alter their similarity of disposition. In other cases when the twins were unlike, no sameness of education was capable of rendering the two characters similar. The conclusion is drawn, natural to the author of 'Hereditary Genius,' that nature has by far the predominant influence. To have been entirely conclusive the investigation should have included some standard of similarity. The whole essay is full of interesting details, strange stories of mistaken identity, of a man who is not himself, but his brother, being changed at birth, and so on, and is an admirable example how gossip may be elevated into science.

Having shown that men's character depends on their birth, Mr. Galton, in the more general speculations of his book, attempts the difficult task of suggesting how the average capacity of man may be kept at the highest level of efficiency and developed to higher levels. He would endeavour, by public opinion, to control the composition of future generations by encouraging early marriage between the most favourable specimens of the race, and discouraging marriage of persons likely to produce inferior children. The science or art of "eugenics"—man-breeding, one might English it—is the method by which the natural selection of man should be guided by man himself into the most benevolent channels. Even at present something is done in this direction by the veto which public opinion casts on the marriage of those who have consumption or an hereditary taint of insanity. Mr. Galton would extend this censorship of public opinion by a general encouragement of marriage in families of ability and discouragement in the reverse case. With his usual ingenuity, he suggests a plan by which "family merit" should receive extra marks in competitive examinations for the Civil Service; so that those should be encouraged who, besides being the most able, are also likely to be the most energetic and long-lived. He thus advocates the foundation of an order of natural nobility who will have family pride enough not to indulge in misalliances with merely rich heiresses who have very little family merit. Plato finds in Mr. Galton an eloquent advocate of his theories, and, what is more, the popular theories of democracy receive a rude repulse of their assumption that all men are born equal. The discussion of this important problem leads our author to higher flights, in which he points out that man "should regard himself more as a freeman, with power of shaping the course of future humanity." And he concludes by saying:—

"The chief result of these inquiries has been to elicit the religious significance of the doctrine of evolution. It suggests an alteration in our mental attitude and imposes a new moral duty.

The new mental attitude is one of greater sense of moral freedom, responsibility, and opportunity; the new duty.....is to endeavour to further evolution, especially that of the human race."

We do not think that Mr. Galton exaggerates in any way the importance of the problem which he has made prominent. The only question is, how far the end aimed at by him is practical under the present conditions of society; and it is tolerably clear that it can only be reached by what Mr. Herbert Spencer would call "unconscious adjustment," and not by any system, however ingenious, of family marks. It is curious that the speculations of Malthus which indirectly led to the Darwinian theory should still more indirectly lead to a refutation of Malthus's principal conclusion, the duty of late marriage among the most prudent of mankind.

The note struck in Mr. Galton's concluding words as to the religious significance of the topics he has discussed refers back to a third division of his inquiries, which deal with religious phenomena aggressively from the point of view of the psychologist and the statistician. He has been led to discuss the possibilities of theocratic intervention with the observed order of things—hence his investigation as to the effect of prayer on longevity. It argues considerable naïveté on his part if he expects his statistical treatment will satisfy any opponent. His remarks, however, as to the impossibility of theocratic intervention interfering with the results of scientific investigation (pp. 271–6) are novel and effective. It is extremely curious to see this attack on the old creed by a distinguished adherent of the new; but on the whole the result is by no means satisfactory, and the sections of the book dealing with it are by no means equal to the remainder of the work.

As the reader will have seen from this rough enumeration of its contents, Mr. Galton's new work is a valuable contribution to contemporary speculation. In few speculative works will the reader find so much that is novel and interesting on almost every page. On the other hand, it must be granted that much of the effect of the book is spoilt by the haphazard arrangement of its contents, and the difficulty of catching the general drift of such a heterogeneous collection of studies. Mr. Galton's psychometric researches and his theory of eugenics might appropriately have been developed in separate volumes, in which they would have been more effective than when combined; and his attacks on religious prejudices and the like might have been entirely omitted with advantage.

GEOGRAPHICAL NOTES.

MR. THOMSON'S caravan, we regret to hear, has been compelled to retreat to Taveta, to the south-east of Kilimanjaro, owing to the disturbed state of the country to the north-west of that mountain, consequent upon troubles caused by Dr. Fischer's caravan. Mr. Thomson himself went down to Mombasa to replenish his goods, but by this time he is no doubt once more on the march. He now proposes to proceed due west by way of Arusha. The furthest point reached by him, the Ngare na Erobi or "cold river," will be found marked on the Royal Geographical Society's map of Eastern Africa.

M. P. Soleillet's fuller reports will be looked

forward to with some interest, for he not only visited Kaffa, where he resided a fortnight, but also Jimma, Gomma, Limu, and Gera. M. Soleillet says that his travels have convinced him of King Menelik's exercise of substantial governing powers throughout the vast region extending from Obok to Kaffa, and that French merchants may venture into the country without running any risks ("en toute sécurité").

L'Esploratore publishes an account of Dr. Schweinfurth's visit to Tobruk Bay, on the coast of Cyrenaica, in April last. The fossils which he collected there agree with those discovered by Dr. Zittel near Siwah, declared to be of miocene age. Dr. Schweinfurth dwells upon the great advantages presented by this port, next to that of Bizerta by far the best on the southern coast of the Mediterranean. He suggests the construction of a railway from it to Suez, which would save twenty hours in the transmission of the Indian mail.

Petermann's *Mitteilungen* for June contains a paper by Prof. Partsch, in which the changes in the configuration of the coast of Tunis are exhaustively dealt with. The author opposes the views put forth by M. Fischer, and maintains that no proofs of a secular upheaval are to be found. The same number publishes the concluding portions of the editor's summary of recent explorations in the Congo basin, and of Schrenck's travels in Colombia, together with a short paper by Dr. Rohlfs on the Jews in Africa, whom he estimates to number no more than 220,800 souls, instead of the half million usually put forward.

Petermann's *Mitteilungen* for July presents us with a sketch map of Flegel's recent journey to the source of the Benue, and with the first part of an account of Emin Bey's journey from Lado to the north-westward in the direction of Ruhmeh. The latter is accompanied by a valuable map containing much that is new.

ASTRONOMICAL NOTES.

THE publishers of the *Astronomical Register* have sent us an index to the first twenty volumes of that periodical, so well known to all interested in astronomy. The first number appeared in January, 1863, with an opening address, from which the following is an extract:—"It is believed that at the present time we have no periodical exclusively devoted to astronomy, with the exception of the *Monthly Notices*, which is, of course, confined to the proceedings of the Royal Astronomical Society; other and certainly not more important sciences have each their weekly or monthly paper: the present attempt to introduce a sort of astronomical *Notes and Queries*, a medium of communication for amateurs and others, has therefore been originated, and although of very moderate dimensions at present, it is hoped that it may meet with sufficient success to enable its projectors to extend it." This wish has been gratified, and the size of the *Astronomical Register* has been considerably enlarged from that of its first issue. Several of our leading astronomers have contributed to its pages, and, besides a regular account of the proceedings of the Astronomical Society and notices of astronomical occurrences, it has from time to time been the medium of publication of articles and letters of great value to amateur observers and all others interested in the science of astronomy. The utility and even necessity of a general index of reference to the large amount of matter thus accumulated in twenty years are sufficiently apparent; and we need only add that it appears to have been very carefully put together.

In consequence of a letter from Mr. Lynn which appeared in the *Observatory* for last month, Prof. van de Sande Bakhuyzen, Director of the Observatory at Leiden, has made a search amongst the manuscripts of Huygens in the library there, for any answer he may have made to Sir Robert Moray with reference to Ball's observation of Saturn's ring and the suggestion

that not one body but two bodies of a circular figure surrounded the planet's disc. The result of his search is communicated in a letter to the *Observatory* for the present month. Although its immediate object was unsuccessful, no answer being found, yet the very interesting circumstance was discovered that the different amounts of brightness of the outer and inner portions of the ring (which we should now call the exterior and interior bright rings) were noticed at Rome so early as the year 1664 by Joseph Campani (who, like his brother Matthew, was a great maker of telescopes, and appears to have used them too). He saw distinctly the greater brightness of the interior portion of the ring; but it would seem to have been left for Cassini to detect the line of separation between the two portions, the first indication of the existence of two rings. Huygens, writing under date 1675, December 8th, says: "Planum annuli non sequitur lucidum unde videbatur, sed parte dimidia exteriori obscurius erat quam reliqua, et utriusque confinium distinctor terminatum circulo *bb*; quod a Josepho Campani jam olim observatum, ut figura ab ipso edita comprobatur." It elsewhere appears probable that this drawing by J. Campani was made in July, 1664. Cassini, it will be remembered, saw the division of the ring in August or September, 1675. The claim, made first about fifty years ago, on behalf of William Ball seems to have been due to a misunderstanding of the language of Sir Robert Moray; and Mr. Lynn suggests, in the letter referred to above, that the "two bodies of a circular figure" which he requested Huygens to look for were really the ring as seen in two different positions. Prof. Bakhuizen remarks that in the copy of the *Philosophical Transactions* in the library of the Academy of Sciences at Amsterdam the plate containing Ball's figure of Saturn on October 13th, 1665, respecting which there has been so much discussion, is wanting, as it is now known to be in a large number of copies in England.

During the total eclipse of the 6th of May last the neighbourhood of the sun was carefully scrutinized by Herr Palisa (one of the party on Caroline Island), with the view of discovering any intra-Mercurial planet or planets which might then become visible; but the result was negative, no such body being seen.

An interesting investigation respecting two ancient eclipses was communicated by Herr Bernhard Schwarz to the Vienna Academy last April. The first of these eclipses is one referred to in a fragment of Archilochus preserved by Stobaeus ("Florilegium," ex. 10), which runs as follows:—

Χρημάτων ἀελπίτων οὐδέν εστιν οὐδὲ ἀπόμοτον οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς, πατὴρ Ὁλυμπίων ἐκ μεσημβρίας ἔθυκε νίκτ' ἀποκρύψας φάσις γῆνον λαρποντος· λυγρὸν δὲ γλαρόν ἐπὶ δυνθρώπους δέος.

Prof. von Oppolzer had already called attention to this passage, and suggested that it probably referred to a solar eclipse which occurred on the 6th of April, B.C. 648 in ordinary or historical chronology (647 in scientific chronology). Herr Schwarz has made a very careful calculation of all the solar eclipses which took place during the lifetime of Archilochus, probably comprised, according to recent investigations, between the years B.C. 700 and 640. He finds that the only choice lies an eclipse which was annular in the Grecian archipelago in the afternoon of June 27th, B.C. 661, and the above, which was total in the morning of April 6th, B.C. 648. It is known that in the latter part of his life Archilochus returned from Thasos to Paros, his native island, and died there. If the date of his return could be positively fixed, this would enable us to decide with certainty between these two eclipses, the earlier having been greatest at Paros and the later at Thasos. But the probability is that the eclipse of 648 is the one mentioned by the poet, since that was a fine total eclipse at Thasos,

the duration of totality (like that of the eclipse of last May at Caroline Island) exceeding five minutes, whereas the eclipse of 661 was only annular, the magnitude of the obscuration amounting at Paros to 11·70 digits. The other eclipse discussed by Herr Schwarz is mentioned in an Assyrian inscription of Asurbanipal, to which attention was directed by Dr. Jacob Krall. The inscription may be thus translated : "In the month Tammuz an eclipse took place of the Lord of Day, the god of light. The setting sun thereupon left off shining, and I in like manner put off beginning the war against Elam during [here a gap in the text] days." Taking into account all the circumstances here mentioned, there can scarcely be a doubt that the eclipse referred to was the earlier of the two before mentioned (June 27th, B.C. 661), which, annular in the Grecian archipelago, was visible as a large partial eclipse a little before sunset in Assyria and Persia, the magnitude of obscuration being 9·91 digits at Nineveh and 10·41 at Susa.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for April. The only original paper is one by Prof. Tacchini, containing his observations of the solar spots, facula, and protuberances seen at Rome during the third quarter of 1882. Prof. Bredichin's interesting paper, 'Recherches sur la Comète de 1882, II.', has been transferred from the pages of the second part (just published) of the ninth volume of the *Annales de l'Observatoire de Moscou*.

MR. WILLIAM SPOTTISWOODE.

LAST week we gave a brief notice of Mr. Spottiswoode's career; this week, according to our promise, we return to the subject. He was a many-sided man, whose greatness is not to be described in a single word. It was the combination in him of various gifts and powers, and not the prominence of any one in particular, that made him so remarkable a figure and that won for him so distinguished a position among the men of his time. To draw a man of one idea is easy; but Spottiswoode was a man of many ideas, and took a deep interest in everything that might serve to quicken, embellish, or refine the intellectual life. As a business man he possessed, as we said last week, a wonderful capacity for mastering the most complicated details. This aptitude enabled him not only to manage successfully his own mercantile affairs, but also to fill with conspicuous ability the offices of Secretary of the Royal Institution and Treasurer both of the British Association and of the Royal Society. He was a man of the world, with a wide circle of friends, chief among whom were the most earnest and devoted labourers in different departments of human knowledge. His house at Grosvenor Place was the centre of scientific society in London, and his garden parties at Sevenoaks were brilliant gatherings of men eminent in various walks of life. He was a man of deep philanthropic sympathies, ever manifesting a practical interest in the welfare of his workpeople, and ever ready to open his purse-strings when an appeal was made to his benevolence. But above all he was a mathematician and a man of science, and it is of his achievements in this character that we have now to speak.

When the writer first knew him he was accustomed to devote a considerable portion of each day to the duties of the printing office in New Street. Every morning he might be seen walking into the City with as much regularity, and attending to his business there with as much assiduity, as if his one object in life were to build up for himself and his family a magnificent fortune. No one who met him only in the counting-house could suppose that for hours before going to business he had been occupied with high mathematical speculations, nor could any one who met him only in general society and observed how freely he mingled among men have imagined that his leisure hours were

devoted to studies and pursuits of the most abstract nature.

Spottiswoode's earliest mathematical essays, entitled 'Meditationes Analyticas' (London, 1847), were printed in five quarto pamphlets and published in the same year in which he gained the Senior Mathematical Scholarship in his university. He was then two-and-twenty years of age. The pamphlets appear to have attracted little attention at the time; and it is probable that few even of his most intimate scientific friends ever heard of them until they were noticed last April in a biographical sketch which appeared in one of our contemporaries. Considering the nature of the subjects discussed, the dedication is at least curious: "To those who love to wander on the shore till the day when their eyes shall be opened and they shall see clearly the works of God in the unfathomed ocean of truth, these papers are inscribed." From the preface it appears that the papers were written at various periods, as the subjects presented themselves to his mind; some of them were "entirely original." Among the matters discussed were the following: sections of surfaces of the second order, reduction of the general equation of the second order, partial differential equations of certain classes of surfaces, theorems relating to the curvature of surfaces, formulae for the transformation of co-ordinates, the principle of virtual velocities, the infinitesimal calculus, formulae made use of in physical astronomy, the calculus of variations, and Lagrange on the condition for maxima and minima of two variables. It is not difficult to detect in some of these papers the germs of many of his subsequent investigations.

In 1851 appeared his 'Elementary Theorems relating to Determinants,' a work which distinctly advanced his reputation as an author. A year or two later the editor of *Crelle's Journal* desired to reproduce it, and Spottiswoode therefore undertook its revision. The subject had, however, been so extensively developed in the interim, that he found it necessary not merely to revise, but entirely to rewrite the work. The result was an elaborate memoir, bearing date August, 1853, and occupying 116 quarto pages (*Crelle's Journal*, tom. li., Berlin, 1855). The writer of this article looks back with interest to the publication of that memoir as giving him his first clear conceptions of the doctrine of determinants and the general properties of the system. Although the principal theorems were already familiar to the more advanced mathematicians, yet up to that date there had been no elementary work on the subject, and Spottiswoode rendered valuable service to many young students of algebra by collecting these theorems and presenting them in an easily accessible form. Moreover the discipline of this early effort gave him a mastery over determinant processes that yielded abundant fruit in after years. All who read his writings must be struck with the facility with which he applies the method to variety of problems, and the elegance and beauty of his investigations in general. As a man of taste he was attracted by symmetrical forms; he sought not for mere results, but for beautiful results, and what he sought for he usually found. A notable instance is supplied in his treatment of the problem of the contact of curves. In his first paper on this subject, published in the *Philosophical Transactions* for 1862, he was led to two sets of expressions, one unsymmetrical with respect to the variables; the other, although symmetrical, involving certain arbitrary quantities which remained to be "eliminated by special methods in the course of the development." He therefore set to work to establish general expressions that should be at once symmetrical in form and free from arbitrary quantities; and in this he at length succeeded. His results were embodied in a paper printed in the *Quarterly Journal of Mathematics* (vol. vii., 1866).

Spottiswoode's mathematical papers are most

numerous. Their titles alone would occupy more space than can be devoted to this article. References to nearly all of them will be found in the Catalogue of the Royal Society. A few of the earliest may be here mentioned, as indicating the lines of research in pure mathematics on which he first entered, and which, for the most part, he continued to follow until about thirteen years ago, when he turned his attention to questions in physics, more particularly to the polarization of light and electrical discharges. The *Philosophical Magazine* for 1850 contains no fewer than four papers from his pen, three of which relate to equations and expressions in the calculus of quaternions, and the fourth to cones of the second order. In the volume for 1852 he discusses a problem in combinational analysis, which is a generalized form of the celebrated fifteen young ladies question; his solution is obtained by the aid of determinants. The *Cambridge and Dublin Mathematical Journal* for 1852 contained his researches on the calculus of operations, in which he succeeded in extending and generalizing theorems due to Boole and Carmichael. This subject he afterwards followed out to a considerable extent, embodying the results of his more matured researches in memoirs read before the Royal Society in 1859–1862. One of these is printed in the *Philosophical Transactions* and the others in the *Proceedings of the Royal Society*. The first paper which he communicated to that learned body dates so far back as 1854; it relates to the theory of invariants—a theory which we owe to the genius and labours of Cayley and Sylvester. To the *Quarterly Journal of Mathematics* in 1863 and to the *Manchester Memoirs* for 1865 he contributed papers on the theory of differential resolvents, a department of analysis with which the names of Cockle and Harley are usually associated.

If it should be said (and this would only be true in a sense) that Spottiswoode did not himself originate any new theory or devise any new system, it cannot be denied that he gave powerful aid in developing and perfecting the theories and systems of others. To very few men are we more indebted than to him for our improved powers of analysis. His memoirs in the *Philosophical Transactions* on the sextactic points of a plane curve, on the contacts of conics with surfaces, and on other geometrical problems, are masterpieces of analytical investigation.

Spottiswoode was more than a skilful manipulator of mathematical symbols or solver of mathematical problems; he looked to the principles of his science. He delighted in the discovery of new fundamental conceptions, and in showing how "whole theories might be co-ordinated." His presidential address before the London Mathematical Society in 1871, in which he dealt with recent generalizations in algebra, excited much interest at the time both in England and America, especially among the cultivators of symbolic logic. His address as president of the British Association at Dublin in 1878, and his earlier address as president of Section A at Birmingham in 1865, will ever remain monuments of his philosophic power.

We have not touched on Spottiswoode's more recent works, his revolving polariscope, his separator and shunt for alternate currents, his conjoint labours with Mr. J. F. Moulton on the sensitive state of electrical discharges through rarefied gases, and other physical researches. Our space is exhausted, but not our theme. Spottiswoode was a man of many gifts and powers, and over all these were thrown the charm of humility combined with dignity and truth. He will be greatly missed.

SOCIETIES.

GEOLICAL.—JUNE 20.—Mr. J. W. Hulke, President, in the chair.—Messrs. H. Y. L. Brown, E. St. F. Moore, J. H. Nichols, and H. Parker were elected Fellows, and Baron F. von Richthofen, of Berlin, a Foreign Correspondent of

the Society.—The following communications were read: 'On the Discovery of *Ovibus moschatus* in the Forest-Bed, and its Range in Space and Time,' by Prof. W. B. Dawkins.—'On the Relative Age of some Valleys in Lincolnshire,' by Mr. A. J. Jukes-Browne.—'On the Section at Hordwell Cliffs, from the Top of the Lower Headon to the Base of the Upper Bagshot Sands,' by the late Mr. E. B. Tawney and Mr. H. Keeping, communicated by the Rev. O. Fisher.—'On some New or Imperfectly Known Madreporaria from the Coral Rag and Portland Olite of the Counties of Wilts, Oxford, Cambridge, and York,' by Mr. R. F. Tomes,—'The Geology of Monte Somma and Vesuvius, being a Study in Vulcanology,' by Mr. H. J. Johnston-Lavis,—'Note on "Cone-in-Cone" Structure,' by Mr. J. Young,—and 'A Geological Sketch of Quidong, Manaro, Australia,' by Mr. A. Morris.—The Society adjourned till Wednesday, November 7th.

SOCIETY OF ANTIQUARIES.—*June 21.*—The Earl of Carnarvon, President, in the chair.—Prof. M. Burrows, Mr. C. J. Elton, and Mr. J. B. Davideon were admitted Fellows.—Mr. W. Money communicated an account of the discovery of some Roman remains in Berkshire, between the villages of North and South Fawley. On digging for chalk four skeletons were found in distinct graves. With two of these skeletons were found a small bottle and a drinking cup, the latter of Castor or Durobivian ware. These specimens of sepulchral fictilia Mr. Money exhibited as well as some curious metal attachments or studs with double points and of doubtful use. Mr. Money also exhibited a sixteenth century drinking-cup or tazza, in the shape of a modern saucer-shaped champagne glass, contained in a leather case, the shape of which shows that the glass had originally a cover. It had been carefully preserved in the Vickers family on account of its having been used by Queen Elizabeth on a visit to one of their ancestors. Mr. Money also exhibited a brass tobacco-stopper found at Welford. It was an oval medallion, bearing on one side William III. in profile and the legend "Fear God, honour the king"; on the other side were the royal arms and supporters.—Mr. G. Payne, jun., exhibited a collection of Roman remains which had been discovered in the foundations of some Roman buildings at Boxted, between Newington and Lower Halstow, Kent.—Mr. H. Bradley communicated a paper 'On Ptolemy's Geography of the British Isles,' with a view to the identification of the sites mentioned by him.

June 28.—Mr. H. S. Milman, Director in the chair.—Mr. A. Peckover and Mr. A. E. Fox Pitt were admitted Fellows.—Lieut.-General Pitt-Rivers exhibited an extensive collection of locks and keys, illustrated by numerous large diagrams, intended to show the development and distribution of primitive locks and keys. General Pitt-Rivers gave a running commentary on the objects exhibited, and pointed out the earliest traces and gradual development of various kinds of locks.—Mr. T. F. Kerby, local secretary for Hants and bursar of Winchester College, exhibited an interesting collection of deeds and seals relating to Hyde Abbey, which he duly described.—Mr. A. T. Everett exhibited three impressions of the seals of the mayoralty of Salisbury.

ROYAL SOCIETY OF LITERATURE.—*June 27.*—Mr. J. Haynes in the chair.—Mr. R. N. Cust read a paper 'On Algeria, Tunisia, and the Sahara,' from observations made by him during a recent tour in those parts.

ROYAL INSTITUTION.—*July 2.*—Sir F. Pollock, Bart., Manager and V.P., in the chair.—Mr. J. G. Crawford and Mr. G. Steinhalt were elected Members.—The decease of Mr. W. Spottiswoode, Manager and Vice-President of the Royal Institution, was announced from the chair, to the deep regret of all the members present.

ANTHROPOLOGICAL.—*June 12.*—Prof. Flower, President, in the chair.—Dr. E. B. Tylor read a paper 'On Old Scandinavian Civilization among the Modern Esquimaux.' Amongst other evidences of contact with European civilization the author made particular mention of the lamp used by the Esquimaux for cooking and for warming their dwellings. One of these primitive-looking lamps was exhibited by Dr. J. Rae; it consists of a flat semicircular dish of steatite or pot-stone, about 15 inches in diameter and 2½ inches deep, with slightly sloping sides; in it the natives burn oil, using for wick fragments of sphagnum arranged along the edge of the lamp. Dr. Tylor considered that the metal lamps used in the South of Europe and some of those used in Scotland at the present day were exactly the same in principle as these Esquimaux lamps, and that they must all have been developed from the same original idea.—The Director read a communication from Mr. J. H. Rivett-Carnac describing some palæolithic stone implements found by himself and Mr. J. Cockburn in Banda, a hilly district of the North-Western Pro-

vinces of India. Specimens of these implements were exhibited, presented by Mr. Rivett-Carnac to the Institute.—Dr. E. B. Tylor read a paper, by Mr. A. W. Howitt, 'On Australian Beliefs.'

June 19.—A special meeting was held at Piccadilly Hall, by invitation of Mr. Ribeiro, to view the Botocudo Indians brought over by him to this country.—Mr. Hyde Clarke, V.P., in the chair.—Mr. A. H. Keane read a paper on the Botocudos.—Mr. Ribeiro presented the Institute with a small collection of typical Botocudo weapons.

June 26.—Prof. Flower, President, in the chair.—The election of Mr. E. G. Ravenstein was announced.—Mr. W. G. Smith exhibited a collection of palæolithic implements from Leyton and Walthamstow.—Mr. R. B. White read a paper 'On the Aboriginal Races of the North-Western Provinces of South America.' This paper referred to a strip of country about 600 miles in length by from 100 to 250 in width, bounded on the west by the Pacific Ocean, and extending from 1° north latitude to the 8th parallel. It is now embraced by the states of Cauca and Antioquia, two of the nine states of the Colombian Union, which was formerly called New Granada.—Mr. J. P. Harrison read a paper 'On the Relative Length of the First Three Toes of the Human Foot.' The author adduced evidence to show that a long second toe was a racial characteristic, existing at the present day in Egypt (according to Pruner Bey), South-West Africa, and many of the Pacific islands, including Tahiti. It appears also to have prevailed amongst the ancient Peruvians and Etruscans. When met with in Europeans, excepting perhaps in Italy, it may be attributed mainly to narrow shoes, but sometimes to mixture of blood. Mr. Harrison had ascertained by measurements that a second toe even slightly longer than the first was not, as generally supposed, common in statuary of the best period of Greek art. Unfortunately, the peculiarity was being perpetuated by casts of the feet of Roman or Graeco-Roman statuary, which in some cases—as, for instance, that of the left foot of the Farnese Apollo—were modern restorations. Travellers were asked to observe the respective lengths of the toes in foreign countries, and especially in Italy.

SHORTHAND.—*June 30.*—**Annual Meeting.**—Mr. C. Walford in the chair.—The Council presented a satisfactory report in regard to the proceedings of the Society during the past year. The number of members now on the rolls is 127, against 93 last year, and this notwithstanding a few resignations from various causes. Reference was made to the publication of the papers in the magazine of the Society, entitled *Shorthand*, and it was announced that this publication, while drawing largely on the funds of the Society, contributed much to placing the Society in the position of the leading institution, if not the only one at present, of its kind. In order to carry out the suggestion made during the year the Council suggested that a special fund should be raised towards the cost of holding a congress of shorthand writers in London in 1884. In nominating Mr. T. A. Reed as President for the ensuing year the Council referred to the high position he held among phonographers, the warm co-operation he had afforded during the past two years, and to the fact that his appointment would show that the Society was perfectly cosmopolitan in its objects and desires.—The report was adopted.—The following were among the officers elected: President, Mr. T. A. Reed; Vice-Presidents, Lord G. Hamilton, M.P., C. W. H. Wyman, Rev. Prof. Heckler, E. Pocknell, and Prof. Everett.

METINGS FOR THE ENSUING WEEK.
TUES. Horticultural, 11.—Scientific and Fruit and Floral Committees.

Science Gossip.

ARRANGEMENTS are being actively made in Southport in view of the meeting of the British Association there in September. Amongst the places of interest to be visited by the members of the Association are Knowsley, Lathom House, Haigh Hall, Stonyhurst College, and the Clitheroe district. The directors of the Lancashire and Yorkshire Railway propose to offer every possible facility for excursions.

THE JURIES on the exhibits of natural history at the Fisheries Exhibition have been meeting to consider their awards; that on the invertebrates was at work last week, when there were present Profs. Allman, Kubrecht (Holland), Honeyman (Canada), Ray Lankester, Moseley, and Dr. O. Torell (Sweden); the Rev. A. M. Norman acted as chairman, and Prof. Jeffery Bell as secretary. Dr. Torell is also on the jury for fishes, the other foreign members of which

are Dr. Steindachner, of Vienna, and Prof. Giglioli, of Florence.

THE anniversary meeting of the Sanitary Institute will be held at the Royal Institution, in their theatre, Albemarle Street, on Thursday, July 12th, at 3 p.m. The chair will be taken by Prof. Humphry, F.R.S., and an address will be delivered by Mr. Eassie, F.G.S., entitled 'The Relationship between Geology and Sanitation.'

SINCE the reopening of the Parkes Museum by H.R.H. the Duke of Albany, weekly lectures have been given on subjects connected with the science of hygiene. The Dean of Llandaff (Dr. Vaughan, Master of the Temple) will take the chair at the lecture on Thursday evening, when Dr. C. H. Ralfe, Assistant Physician to the London Hospital, will give an address 'On the Hygiene of Schools.'

MR. ROBERT GRIFFITHS died on the 16th of June in Bayswater. His name is familiarly connected with the screw-propeller, his first patent being dated September, 1849. In 1853 he fitted his screw to the royal yacht *Fairy*, and the Peninsular and Oriental Company took up the invention, which occupied Mr. Griffiths's attention to nearly the time of his death. He gave also much attention to the manufacture of paraffin oil from shale; for the purpose of carrying out this process he became the proprietor of a colliery near Mold, Flintshire.

DR. HECTOR, F.R.S., has forwarded the fifteenth volume of the *Transactions and Proceedings* of the New Zealand Institute for 1882. The *Transactions* are exceedingly rich in papers on marine zoology, this division containing no less than thirty memoirs by well-known naturalists. In the botanical division there are sixteen papers, and an equal number on geological and miscellaneous subjects.

PROF. DIEULAFAIT recently lectured on the origin of metalliferous veins at the Sorbonne, Paris. He contends that metalliferous minerals have been extracted by sea water from the older rocks; but he admits that it is by no means established that they are all of sedimentary origin.

THE Cagliari International Exhibition, which was to have been held in May, is postponed to November. The exhibition is to be confined to such machinery and apparatus adapted to the extraction of water for the purposes of irrigation and for the watering of cattle as may be recognized as of practical execution and economic utility in Sardinia. Medals in gold, silver, and bronze will be awarded, and the Minister of Agriculture will purchase some of the rewarded machinery.

THE Report of the Rugby School Natural History Society for the year 1882 is before us. It affords us much pleasure to call attention to the excellent work done during the year by this society.

PROF. BUREAU has succeeded the late M. Deceisme as director of the Jardin des Plantes.

A MONUMENT in memory of Lorenz Oken, the well-known naturalist, taking the form of a fountain with a marble bust, will be unveiled at Offenburg on the 1st of August.

M. A. GAUTIER, in the *Journal de Pharmacie et de Chimie*, has an article entitled 'Copper and Lead in Food and in the Arts from a Hygienic Point of View.' He shows that copper in little calculated to produce mortal results. The salts of lead are dangerous, as, being nearly tasteless or sweet, they may be introduced into the system without alarming effect until the nervous centres are interpenetrated with the poison. All foods sold in tins, culinary utensils lined with tin, glazed earthenware and enamels, may introduce lead into the system. M. Gautier calculates that every Parisian absorbs daily half a milligramme of lead salts.

A QUARTERLY journal devoted to sanitary science has sprung into existence in New York out of the numerous "village improvement

societies," which are said to have multiplied so rapidly in the United States as to require a special organ of their own.

FINE ARTS

ROYAL SOCIETY of PAINTERS in WATER COLOURS — THE NINETEEN EXHIBITION is NOW OPEN—3, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, Secretary.

THE GROSVENOR GALLERY—SUMMER EXHIBITION—NOW OPEN from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

THE NINETEENTH ANNUAL EXHIBITION OF OIL PAINTINGS by ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS is NOW OPEN at THOMAS MCLEAN'S GALLERY, 7, Haymarket.—Admission, 1s., including Catalogue.

THE SIR JOSHUA REYNOLDS found in Texas is NOW ON VIEW at the EXHIBITION of AMERICAN WATER COLOURS and ETCHINGS.—DRAWING-ROOM, Egyptian Hall, Piccadilly.—Admission, 1s. This Exhibition will shortly close.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Fratorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Plaut's Wife,' and other great Pictures. From Ten to Six Daily.—Admission, 1s.

Catalogue of the Collection of Egyptian Antiquities at Alnwick Castle belonging to his Grace the Duke of Northumberland. By S. Birch, D.C.L. (Privately printed.)

THE extensive and representative collection of Egyptian antiquities in the possession of the Duke of Northumberland is probably the largest in England after the collection in the British Museum. This great private collection was formed by Algernon, fourth Duke of Northumberland, who before accession to that peerage had, as Baron Prudhoe, passed several years in Egypt, visiting the principal sites and monuments, and making a study of the chronology, history, and language of that country. It was during his sojourn in the land of the Nile that he acquired the principal part of the present collection, to which additions were made by careful purchases from the Salt collection, sold in 1835, and the Burton collection in 1836. This select series of Egyptian objects has found a fitting expounder in Dr. Birch, whose long experience with the Egyptian antiquities at the British Museum is a sufficient voucher for the correctness of the descriptions given in the catalogue. The objects have been arranged in classified sections for the purpose of description.

Commencing with the figures composing the "Pantheon," among the few that we have room to notice is a figure of Nefer-Tum, the third unit of the Memphite triad, carved out of white stone, seven inches high, inscribed with the names of Thothmes III. of the eighteenth and Rameses IV. of the twenty-eighth dynasty—a union of monarchs' names which is not only remarkable, but difficult of explanation, as there is no record of their dynastic or family connexion with each other. Figures of Osiris and of Harpachrat, or Harpocrates, are numerous, as might be expected, in this division. There is also a rare figure of the deity Bes inscribed with the name of King Shashank of the twenty-second dynasty. The section of sacred animals includes almost all the well-known creatures of Egyptian mythology; many of them are beautifully carved in lapis lazuli, jasper, and other precious stones. The portrait-figures and statues of kings and noble personages form an important division, among them being found Amenophis I. and Queen Aahmes Nefer-ari of the eighteenth dynasty; Amenophis III.; Tirhaka or one

of the Sabaks; the warlike Hatasu or Hasheps, sister of Thothmes III., who reigned during the minority of that king; Uersen, superintendent of the prophets of the house of Athor; Pet-Bast, a priest of Bast, dated about B.C. 653; Ptah-meri, a high priest of Amen, eighteenth dynasty; a fine calcareous stone statue, unfortunately imperfect, of Pet-ba-neb-tattu, of the twenty-sixth dynasty; and Paser, a functionary of the time of Rameses II., in black granite, 2 ft. 7 in. high. The architectural relics and the furniture are not very numerous, but they comprise some inscribed head-rests or pillows, and inscribed legs of chairs, as well as pieces for inlaying. On the other hand, the objects for the toilet are numerous, and, as a rule, remarkably fine specimens of their respective classes. The vegetable substances obtained from ancient Egyptian tombs by the duke comprise dates, figs, barley, corn, bread, grapes, and pomegranates. The weapons include inscribed batons or sticks and daggers. The writing utensils consist of inscribed pallets, *pugillaria*, or memorandum books of sycamore wood, and papyri. Some richly painted and copiously inscribed boxes, each with pent roof, are comprised in the collection, the inscriptions upon them enhancing their value and interest. The tools, though elegant, are weak and puny—in fact, almost puerile in appearance. It is difficult, indeed, to imagine that any kind of good work could have possibly been done with them. Dr. Birch's theory is that they are sepulchral models. They, too, are in some instances inscribed. The mummies include jackals, cats, ibises, and snakes, but there are no human mummies in the museum; some bandages from noble mummies, inscribed with chapters of the ritual, are, however, preserved in the collection. The objects obtained from the outer networks of mummies are exceedingly numerous, and formed of almost every substance employed by the ancient Egyptians for plastic and glyptic purposes. Glass objects, sepulchral amulets, sepulchral scarabs, models of coffins, and a very large series of *shabti*, or sepulchral figures in wood and porcelain, are here described by Dr. Birch in a most minute and careful manner, which cannot fail to be of assistance to the student, who is, perhaps, sometimes inclined to wish that as detailed an account of the rich collections in the British Museum could be put into his hands. The volume concludes with the important division of inscribed sepulchral tablets, some of which are illustrated in full-page plates by the masterly hand of the late Joseph Bonomi, a draughtsman who has never been surpassed in the peculiar feeling which he was able to throw into his drawings.

The volume does credit to the reputation of the compiler, and the noble owner deserves the thanks of Egyptological students for putting before them a minutely detailed account of a very carefully selected museum of historical antiquities, unhappily somewhat too far away from the metropolis to be often visited personally by the antiquary. With this volume before him the student is not so likely to deplore his distance from the collection.

"Phiz" (*Hablot Knight Browne*): a Memoir, by F. G. Kitton, illustrated (Satchell & Co.), is very readable, but somewhat jauntily written. "Phiz" has been a little overshadowed by Cruikshank, and yet he deserves a place not much below that inimitable master as a satirist who could be humorous or sardonic as occasion demanded, and who produced one of the most mournful satires of the English school when he delineated the ghastly spot where the corpse of Quilp was cast among the reeds and wreckage of the Thames mouth. A trustworthy memoir of a designer whose art was even less self-conscious than Cruikshank's deserves a welcome. This brief record might supply the framework of a larger notice, with a richer selection of cuts like that which shows Browne's experiments to do justice to Mr. Domby's figure and face. Mr. Kitton has been kind enough to take from our own columns and quote verbatim, but without any acknowledgment, the notes we gave on the exhibited oil pictures of "Phiz" (see *Athenæum*, No. 2855, p. 89). He might as well have added that his hero sent to the Hyde Park Gallery in 1848, a collection memorable for early Pre-Raphaelite pictures, No. 1, 'Little Paul,' from 'Domby.' This book is well worth having, not only on account of its excellent cuts, but for the anecdotes it contains and for the copious bibliography of illustrations prepared by "Phiz." We learn from its pages that late in Browne's life the "instrumentality of a few Royal Academicians obtained for him an annual grant which had been previously enjoyed by the late George Cruikshank." We suppose this means that "Phiz" succeeded to a pension given by the Royal Academy to Cruikshank. "Phiz" received the name of Hablot in honour of his father's friend, a captain in the French army.

WESTMINSTER ABBEY.

We are sorry to have to call attention again to the mischief which the authorities of Westminster School are doing at the Abbey. The work of destruction is now going on more quickly than ever, and at the present rate of progress the School will very soon have destroyed all the ancient remains which they obtained by the Public Schools Act, except, perhaps, the outside of Ashburnham House and some of its later fittings, which may be spared in deference to the protests of two years ago. It seems that the governors of the School have changed their architect. Is it that Mr. Bodley refused to be made the agent of their vandalism? The house occupied by the late organist was a Tudor building added to and altered by Inigo Jones and others after his time. It was pulled down as soon as the School obtained possession; but there was a good deal of most interesting work of the eleventh century built up in it, and these parts were for the time permitted to stand. They were amongst the most ancient remains in the Abbey, far older than anything which now exists above ground in the church, and they dated, if not from the time of the Confessor himself, at least from within a few years of his death. This has, however, not availed to save them, and they have been pulled down to make way for a commonplace building, which will, no doubt, be convenient for the use of the School so long as it remains at Westminster, but will continue an eyesore should the School be removed.

In connexion with the same work, further alterations are threatened within Ashburnham House, involving the demolition of a great part of what is left of the thirteenth century misericorde. The garden has been completely destroyed, and is to be converted into a fives court. Fortunately the fact of the old wall of the refectory remaining the property of the Dean and Chapter prevents it from being turned to such a use, and new walls are to be built up against it. These are the means which are being taken to recover for Westminster School its lost status.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 29th and 30th ult. the following, from various collections. Drawings: J. M. W. Turner, Cologne, 231^l. L. Alma Tadema, Fishing, 367^l. Pictures: Rosa Bonheur, "Must not come," a red Italian greyhound, 283^l. A. Schreyer, The Scouts, 236^l. W. E. Lockhart, Don Quixote at the Puppet Show, 225^l. B. F. Blommers, Landing and Selling Fish, Scheveningen, 231^l. J. B. C. Corot, Morning by the River, 430^l. W. Q. Orchardson, Consolation over a Cup of Tea, 304^l. L. Alma Tadema, Between Hope and Fear, 1,312^l. N. Diaz, Sunset in Fontainebleau, 220^l. G. Barret, A Classical Lake Scene, with figures, sheep, and goats, 420^l. F. Goodall, Rising of the Nile, 1,197^l. J. Linnell, The Flight into Egypt, 945^l. J. Holland, Antiques, 215^l. W. Linnell, The Weald of Kent, 467^l. J. MacWhirter, May, 346^l; June, 315^l. B. W. Leader, A Worcestershire Farm, 267^l; An Autumn Day in the Midland Counties, 425^l. G. H. Boughton, "Omnia Vincit Amor," 304^l. Briton Rivière, The King's Gateway, 1,270^l. C. Lawson, On the Road to Monaco from Mentone, January, 1882, 346^l. E. W. Cooke, The Bass Rock, 236^l. T. S. Cooper, Cattle and Sheep in Canterbury Meadows, Sunset, 288^l.

FINE-ART GLOSSY.

To supplement what we have lately stated respecting the Wellington monument in St. Paul's (see No. 2899, p. 466), let it now be added that a body of artists and others are about to memorialise Mr. Gladstone to the following effect: That the monument was designed to be placed under one of the nave-arches of St. Paul's Cathedral, but this purpose has been only partially carried out, while the work has been relegated to the Consistory Court. That the full-sized model of the equestrian figure intended to surmount and complete the monument is preserved in the crypt of the cathedral. That a screen across the Consistory Court mars the effect of the monument, and prevents its being seen from the nave. That the incomplete monument, therefore, stands on a site for which it was not intended, and where it is impossible to study its merits or even to see the whole of the design. That in the opinion of the memorialists justice to the merits of a noble work of art and to the memory of the great Duke of Wellington requires that the monument should be completed according to the intention of the artist, and that it should be removed to the site for which it was specially designed. The memorialists therefore pray that her Majesty's Government will appoint a committee of experts to advise upon the completion of the monument and its transfer to the site originally designated for it.

The following is a list of the general committee elected at the meeting held at Marlborough House on June 25th for the promotion of a British school of archaeological and classical studies at Athens:—H. R. H. the Prince of Wales, president; H. R. H. the Duke of Albany; the Archbishop of Canterbury; the Duke of Devonshire; the Marquises of Salisbury and Lansdowne; Earl Granville; the Earl of Rosebery; the Earl of Carnarvon; the Earl of Dufferin; Earl Cairns; Lord Houghton; Lord Reay; the Archbishop of Dublin; the Bishop of Durham; Lord Justice Bowen; Mr. Gladstone; Sir Stafford Northcote; Mr. A. J. B. Beresford Hope; Baron F. de Rothschild; Sir A. Grant; Sir F. Pollock; Sir J. Lubbock; Sir F. Leighton; Sir Henry Maine; the Deans of Westminster and Christ Church; the Masters of Balliol and Trinity, Cambridge; the Provost of Oriel; Dr. Hornby, of Eton; Dr. Butler, of Harrow; Mr. E. A. Bond; Prof. S. H. Butcher; Mr. Ingram Bywater; Mr. T. Chinery; Prof. Lewis Campbell; Prof. Sidney Colvin; Mr. T. H. S. Escott; Prof. Percy Gardner; Prof.

R. C. Jebb; Prof. C. T. Newton; Mr. H. F. Pelham; Mr. Pandeli Ralli, M.P.; Mr. H. Reeve; Mr. E. M. Thompson; the Rev. H. F. Tozer; and Prof. R. Y. Tyrrell. A large number of other influential persons and scholars, having signified their approval of the scheme, have been invited to join the committee, and it is proposed shortly to issue a public appeal for subscriptions, of which several on a generous scale have already been promised. A public meeting in connexion with the scheme will in all probability be held during the autumn season. Communications on the subject should be addressed to one or other of the acting secretaries, Mr. T. H. S. Escott, 38, Brompton Crescent, and Prof. Jebb, Springfield, Cambridge. Subscriptions will be received by Messrs. Grindlay & Co., 55, Parliament Street.

THE English engravers have formed a committee to take charge of their interests at the coming exhibition "des arts graphiques" at Vienna. Sir F. Leighton is the president, and Mr. Seymour Haden is the vice-president.

SURVIVORS of the artistic contests in Westminster Hall nearly forty years ago will learn with a melancholy sense of amusement that among the pictures sent this year from the Villa Médicis to the Quai Malaquais is one entitled 'Edith retrouvée le Corps d'Harold, Roi d'Angleterre, sur le Champ de Bataille de Hastings.' No doubt we shall soon hear of 'Canute and his Courtiers,' 'Alfred in the Neatherd's Cottage,' and 'Eleanor sucking the Poison.'

In addition to the fine and spirited sketches made by MM. de Neuville and E. Detaille for the panorama of the Battle of Champigny, Messrs. Goupil & Co. exhibit at their galleries in New Bond Street a collection of very clever drawings in water colours by M. Zuber, representing French landscapes of various kinds in a very spirited and effective manner.

The council of the Society of Arts have awarded their silver medal to Mr. Seymour Haden's paper 'On the Relative Claims of Etching and Engraving to Rank as Fine Arts and to be represented as such in the Royal Academy of Arts.'

A NOTEWORTHY circumstance in the history of the South Kensington Museum was the opening to the public on Monday last of the new West Court and its approaches, which have been used for the exhibition of a large number of objects of Indian design, chiefly collected for the Art Department by Mr. Purdon Clarke, to whom 5,000^l. was given for the purpose. The most remarkable example is the entire facade in wood of two houses, about thirty-five feet high, richly carved and painted in colours to which time and the weather have imparted charms it did not originally possess. This work dates from early in the seventeenth century, and was brought entire from Ahmedabad. It comprises not only the portals and their wrought iron fittings, carved panels, gratings for looking at visitors, &c., but double tiers of balconies extending the whole length of the fronts, with little doors and windows opening on to them, supported on elaborately carved brackets of the true Asiatic timber construction. The bold overhanging eaves with antifece of good character are worthy of notice. Near this structure, which will make Englishmen think that it was built for mortals three feet high and weighing half a hundredweight, are some richly carved fragments of timber from a destroyed pagoda at Cochin, dating from the beginning of the last century and comprising a coffered ceiling with panels and running mouldings of excellent quality, the whole remarkable for freshness and firmness of carving. Besides these there are other works in wood of extremely elaborate carving, and a modern copy in the same material from one of the two astonishingly minute lunettes in marble of Seede Syeed's mosque in the precincts of Shah Ahmed's tomb-palace at Ahmedabad, a work of the middle of the fifteenth cen-

tury. Some doors are fine enough to have been chased in silver, and are designed with something like Greek grace, if not severity. With the above are several balconies of wood, numerous utensils in brass and copper enriched with patterns in niello, such as Bidri work, and the commoner incised brass utensils of Benares; glazed tiles of white, turquoise, and darker blue from Mooltan; sculptured silver from Kutch, Bengal, Oude, and Delhi; embroideries from Chamba, Bombay, and the Punjab, and carved doorways from Shahpur. A large number of examples of textile manufactures have been placed in the Indian Museum. Cashmere shawls of enviable beauty and costliness, and ivory inlaid furniture which is almost identical with the world-famed Certosa work, abound in this collection.

THE church of Our Lady, Star of the Sea, Hastings, designed by Mr. Basil Champneys for Mr. Coventry Patmore, who erected it in memory of his late wife (see *Athenæum*, Jan. 27th last), has been completed and opened for service. In memory of his late son Henry, whose verses we printed on March 10th last, Mr. Patmore has erected a carved oak rood-screen in this church, the work of the same architect.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—The Richter Concerts.

THE ninth and last concert this season of this well-established and popular enterprise took place on Monday evening, and, as in previous years, Beethoven's Choral Symphony was the principal item in the programme. The rendering of this great work under Herr Richter is now too familiar to need detailed comment, and musicians are becoming used to the points of difference which at first seemed curious, and perhaps ill advised. To mention but one of them, the Viennese conductor has certainly good authority for the rapid pace he adopts in the middle portion of the second movement; and yet, judging simply by the effect, a more moderate *tempo* is preferable. The unity of feeling and spontaneity pervading the entire orchestra in the interpretation of Beethoven's masterpiece are entirely due to the perfect sympathy existing between Herr Richter and his forces, vocal and instrumental. The former have the hardest task, and it would be impossible to overpraise the energy and intelligence which characterized the efforts of the choristers in this cruelly trying music. If we remember rightly, one or more foreign artists have always been engaged for the solo parts on previous occasions, but this time the quartet was exclusively English, and it must be allowed that Miss Annie Marriott, Miss Orridge, Mr. Barton McGuckin, and Mr. F. King were in all respects equal to their duties. The concert commenced with Schubert's unfinished Symphony in *B* minor, which was finely rendered, although we should be glad to learn Herr Richter's authority for slackening the *tempo* in the second subject of the first movement. Herr Schiever, the leader of the orchestra, appeared as a soloist in Max Bruch's first Violin Concerto in *E* minor, and gave a broad and energetic rendering of the work, which displays the German composer's talent in the most favourable light. Wagner's stirring Kaiser March, performed with almost electrical force and brilliancy, elicited a storm of applause, which the conductor was wise enough not

to construe into a demand for a repetition. At the end of the concert there was an extraordinary demonstration in favour of Herr Richter, the orchestra, choir, and audience joining with equal heartiness in the cheers and applause. In the production of absolute novelties the season just concluded has been almost barren, Dvorák's Slavonic Rhapsody in G minor being the only work presented with which London musicians were unfamiliar. But as the public evinces steadily increasing readiness to hear the music of Beethoven and Wagner under Herr Richter's baton there is little inducement for him to enlarge the scope of his enterprise. Three autumn concerts are announced, on October 29th and November 3rd and 10th; and the usual series of nine next summer.

Musical Gossip.

NOTHING worthy of mention has occurred at the Royal Italian Opera during the past week except the revival of 'La Gazza Ladra,' with Madame Patti, on Thursday, notice of which must be reserved until next week. The revival of Wagner's 'Flying Dutchman,' with Madame Albani as Senta, is announced for Tuesday next.

THE last concert this season of the Henry Leslie Choir took place at St. James's Hall last Thursday week. The programme contained two novelties, one being an unpublished chorus, "Thou wilt content them," by Gounod. According to the score of this piece, which is in the choir library, it was composed as far back as 1851, and is a fragment of an intended setting of 'Athalie.' It is dedicated to Mr. John Hullah, and there is a notification that the translation of the original words, "D'un cœur qui t'aime, mon Dieu," is by Mr. H. F. Chorley. Except on account of its composer the piece has little interest. It is simple, and quite devoid of any pretensions to individuality of style. Mr. Henry Leslie's new part song, 'Kind Words,' conducted by the composer, is quite worthy of his reputation, and was very favourably received. The singing of the choir under Mr. Randegger's direction was, on the whole, admirable. The part music was relieved by clarinet and violoncello solos by Mr. Lazarus and M. Hollman respectively, and songs by Miss Clara Samuell, Mr. Lloyd, and Mr. Santley. An important feature of next season will be the production of Spohr's unaccompanied Vocal Mass for two choirs of five voices each and five solo voices.

SIGNOR EUGENIO PIRANI's piano-forte recital at the Prince's Hall last Saturday afternoon consisted to a considerable extent of his own compositions, which are of the ordinary drawing-room kind. Liszt's transcription of Bach's Organ Prelude and Fugue in A minor was well rendered, but Signor Pirani's playing of some Chopin selections was brilliant and showy rather than sound in technique and feeling. Songs were contributed by Madame Rose Hersee and Mr. Bicknell Young.

MADAME JESSIE MORISON gave a concert of her pupils, with an excellently selected programme, at the Royal Academy Concert-Room last evening.

THE annual prize festival of the Royal Normal College and Academy of Music for the Blind is fixed for next Wednesday week, the 18th inst. There will be a concert in the afternoon at the Crystal Palace, at which the pupils of the college will be supported by the Crystal Palace orchestra under Mr. Manns, after which there will be sports in the grounds of the college, to be followed by the presentation of prizes by the Right Hon. John Bright, M.P. The chair will be taken by the Duke of Westminster, the president of the institution. At the annual

meeting of the St. John's Wood School for the Blind on Monday, June 25th, it was voted, subject to the approval of the Charity Commissioners, to sell their property and amalgamate with the Royal Normal College.

MRS. ELLICOTT gave a concert on Thursday evening in last week at the Royal Academy in aid of the Gloucester branch of the Church of England Young Women's Help Society. The Handel Society performed a selection from 'Belshazzar,' and among the principal performers announced were Miss C. Elliot, Madame Sterling, Miss Hilda Wilson, Miss Isabel Bateman, and Messrs. H. Kearton, W. H. Brereton, and John Thomas.

THE Council of the Scottish Musical Society have issued a circular announcing that they have decided to postpone the opening of a new Academy for Music till next year. They do not propose to start the academy until they have sufficient funds to meet any possible liabilities for at least the first four years. For this purpose a sum of about 4,000*l.* is required, about two-thirds of which has been already subscribed.

WE translate the following from the current number of *Le Ménestrel*:—The *Boston Herald* publishes a very interesting conversation that its Parisian correspondent, Capt. Haynie, is said to have had with M. Gounod. The master, after having reminded the American journalist that he had just entered his sixty-fifth year, and that it would be difficult for him to accept the numerous invitations that he had received to visit the United States, adds: "I shall write no more for the stage. The work which you see on my piano-bureau, on which I am at present engaged, will be one of the most important that I have composed. I am preparing it for the next triennial festival at Birmingham. It is an oratorio with a Requiem. The subject is 'Death and Life.' The first part is composed of motives taken from the 'Messe des Morts,' and in the second part, which is no other than the description of the Heavenly Jerusalem of the Apocalypse of St. John, I repeat the themes that you know, but with developments expressing the joy of the saved in the New Jerusalem of the saints. It is a subject that I have long thought of; I am now working at it very seriously, and it interests me more every day. In my opinion it is in religious ideas and sentiments that music finds its noblest and highest forms. You will find a religious thread running through all my operas and works of any importance; for instance, the cathedral scene in 'Faust,' and 'Polyeucte,' which is an absolutely religious opera. It is rather because of this feeling that I have given up writing for the theatre."

ONE of the posthumous operas of Flotow, 'Le Comte de St. Mégrin,' has been performed at a private concert at Berlin, and appears to have produced a great effect. The style is said to differ from that of the composer's other works, and to have more affinity to that of Meyerbeer.

HERR WILHELM KRÜGER, pianist to the King of Würtemberg, died recently at Stuttgart, in which town he was one of the leading professors at the Conservatoire.

DRAMA

THE WEEK.

LYCEUM.—Revival of 'Charles I.,' Play in Four Acts. By W. G. Wills.

GLOBE.—Revival of 'The Flowers of the Forest,' Drama in Four Acts. By J. B. Buckstone.

GALETT.—French Plays: 'Le Nabab,' Play in Seven Tableaux. By Alphonse Daudet and Pierre Elzéar. 'Divorçons,' Comedy in Three Acts. By V. Sardou and De Najac. 'La Cigale,' Comedy in Three Acts. By Meilhac and Halévy.

OLYMPIC.—'The Wages of Sin,' a 'Domestic and Realistic Drama' in Five Acts. By Frank Harvey.

No performance Mr. Irving has yet given conveys an impression of his powers, or of his capacity to triumph over what have hitherto proved his impediments, higher than is afforded by his latest representation of

Charles I. His first appearance as the hero of an historical drama inspired abundant interest, and the rôle of Charles has remained a favourite with a public that follows Mr. Irving with exemplary devotion. Hitherto, however, the value of the representation has been marred by restlessness and fidgetiness, ascribable, apparently, to a nervous feeling that if he is not doing something the audience will lose interest or grow weary. Most traces of this have now disappeared. If, accordingly, Mr. Irving can repress another infirmity, and, instead of over-elaborating so soon as he is at his ease, can retain his impersonation within the limits he now assigns it, all will be well, and the American public will be likely to reap the full benefits of his remarkable gifts. His presentation of Charles on Saturday last had singular beauty and merit. Seldom, indeed, has a character obtained an interpretation so ample. The figure seen was that of Charles as he appears on the canvas of Van Dyck; the bearing was that of the "royal martyr" as he was presented to the imaginations of the most devoted of his followers. At times, indeed, as when, toil-worn and dusty from defeat, Charles enters a tent in which, rather thoughtlessly, the Queen is left unguarded, and calculates by the aid of a plan of the district the probable situation of the army of Cromwell, a sense that the action is real, stronger than is often conveyed by theatrical art, is communicated. To the beauty and tenderness of the domestic scenes a delightful rendering by Miss Terry of Queen Henrietta Maria contributed, and the poetic suggestiveness of the domestic pictures at Hampton Court and the supreme pathos of the scene of final adieu owed much to the mingled tenderness and distinction of her style. Mr. Howe as Huntley and Mr. Terriss as Moray were excellent, and Mr. Tyers as Oliver Cromwell acted with moderation of style in a character that Mr. Wills has treated with scanty ceremony. Concerning the violation of history by Mr. Wills all that is necessary has been said. His work answers its purpose of centring in Charles all interest and sympathy, and contains some good situations and excellent lines.

Miss Harriett Jay has disclosed of late a singular and almost unique capacity to play boys. She has elected accordingly to appear as Lemuel in Buckstone's old-fashioned drama 'The Flowers of the Forest.' In this character she obtains a distinct and a creditable success. It is doubtful whether any other living actress is capable of assigning to the part more vivacity and more force. Lemuel, however, is not able to carry on his shoulders an entire play, and the rest of the cast, with the exception of Miss Jecks as Starlight Bess, is inadequate. The attempt that has been made is analogous to an effort to produce 'The Merchant of Venice' in which no characters, except Lorenzo and Jessica, were in competent hands. In the process of compression, moreover, or in some fashion into which it is needless to inquire, Buckstone's drama, never too probable in incident, has become hopelessly confused; the consequences of actions are exhibited before the actions themselves take place, and the rules of common sense and of fact are constantly violated. Mr. Charles Kelly played Ishmael or the Wolf, and Mr.

Russell tried hard to infuse some drollery into the character known as the Kinchin.

Though dealing with matters outside the cognizance of the ordinary English playgoer, 'Le Nabab' proved one of the most stirring dramas exhibited during the present season of French plays at the Gaiety. The contest in which Jansoulet succumbs to the treachery of those who have lived upon him and the concentrated malignity of a woman has abundant interest and a species of passion not wholly unlike that of 'Le Misanthrope.' Not very significant is, perhaps, its teaching, since men of the stamp of Goessard would not desert the hero so long as he still remained rich almost "beyond the dreams of avarice." The struggle is none the less stimulating, and the interest extends to some of the minor characters. Especially sympathetic is the poor, futile Marquis de Monpavon, who, unable to survive the death of his great patron the Due de Mora and the defeat of Jansoulet, proceeds to suicide, regarding only *la tenue*, which has stood him through life in place of all virtues and accomplishments. Something of the method of Thackeray is perceptible in the manner in which this character is drawn. M. Dupuis, who proves himself more and more distinctly a species of *bourgeois* Lafont, assigns a very distinct and striking individuality to Jansoulet, which may rank as one of his best creations. Mdlle. Blanche Pierson is but moderately happy as Félicia Ruy, a character intended in part for Madame Sarah Bernhardt. Mdlle. Réjane assigns to the malignant Baronne Hémerlingue all possible vivacity; and M. Noblet preserves a portion of the mirthfulness of M. Dieudonné as Monpavon. In the speeches of this character we seem to find the happiest specimens of the art of M. Edmond Gondinet, an unavowed collaborator with MM. Daudet and Elzéar. "De la tenue, mon cher, vous parlez trop," says this modern Chesterfield to Jansoulet, who boasts of his plebeian origin. "Que voulez-vous? je suis du midi," is the excuse, to which comes the delightful retort, "Vous avez tort; il ne faut pas être du midi."

With the arrival of Madame Chaumont comes another order of entertainment. The two pieces in which this popular actress has been seen—'Divorçons' and 'La Cigale'—are, in the original or in an adaptation, sufficiently familiar to the London public, the former piece having, indeed, been given so lately as last year. In her performance of Cyprienne des Prunelles Madame Chaumont shows some falling off. Every part of her performance is unduly accentuated, and the whole seems far more coarse than before. It is, of course, irresistibly comic, but its right to rank as art may almost be disputed. In the case of characters such as Madame Chaumont assumes, the kind of extravagance in an actress that comes from over-familiarity exercises a specially damaging effect. Few actors are capable of resisting a tendency to over-accentuation, the deleterious influence of which makes itself constantly felt. M. Daubray as Des Prunelles remains excellent. Some heightening of colour is observable in his case also. It seems to be no more, however, than is necessary to keep him in the frame of the picture.

A more favourable impression was created by Madame Chaumont in 'La Cigale' than

in 'Divorçons.' For the reason, perhaps, that the actress perceived that in the earlier piece she had overshot the mark, her acting in this was as moderate as it was previously extravagant. The spirit did not, however, disappear with the over-accentuation, and the entire performance caused laughter louder than has recently been heard in the Gaiety. A touch of tenderness moreover, introduced in the midst of the comic scenes, was signally effective, and the entire impersonation showed the variety of Madame Chaumont's style. MM. Dupuis and Lassoue, in their original characters of Marignan and Edgard, were respectively excellent. The Dulcoré of M. Daubray was also an able performance.

'The Wages of Sin,' a five-act drama by Mr. Frank Harvey, produced at the Olympic by what has now been rechristened the Beatrice Comedy-Drama Company, is a fairly successful *réchauffé* of scenes from various earlier plays. Absence of originality scarcely counts in this class of work for a defect when, as in this instance, the separate scenes are ingeniously welded together and the action remains sympathetic. Mr. Harvey plays successfully a curate who is emphatically a member of the church militant; Mr. Carter-Edwards presents in melodramatic fashion a villain of more than ordinary turpitude; and Miss Charlotte Saunders causes amusement in a broadly comic character. Miss Annie Baldwin, who plays the heroine, has a good voice and presence, but is deficient in pathos.

Bramatic Gossig.

TOOLE'S THEATRE closes to-night until December next. No performance was given at this theatre nor at the Lyceum on Wednesday—the day set apart for the dinner to Mr. Irving at St. James's Hall. On Thursday morning the performances for the benefit of Mr. Toole included 'Sweethearts and Wives,' in which Mr. Toole appeared for the first time as Billy Lackaday, and the first act of 'Richard III,' in which Mr. Irving played Richard and Miss Ellen Terry Lady Anne.

On the 14th inst. Drury Lane and the Princess's will both close. A new drama, by Mr. G. F. Rowe and Mr. Augustus Harris, who claims to be a collaborator with every author who now writes for Drury Lane, will be produced on the 4th of August. The Princess's will remain closed until the 18th of August, when 'The Silver King' will be reproduced. The regular season at the Avenue, and probably that at the Court, will also terminate on the 14th inst.

MESSRS. FIELD & TUER announce for immediate publication in their vellum-parchment series 'Henry Irving, Actor and Manager: a Critical Study,' by William Archer.

MISS LYDIA COWELL will appear in the new drama of Mr. Sefton Parry with which the new theatre in Islington will open on the 4th of August.

A VERSION of Miss Braddon's novel 'Joshua Haggard,' which has already been given in the country, is to be played next Monday at the Surrey.

A MELODRAMA by Messrs. R. Palgrave and F. Gover, first produced, under the title of 'Cast Adrift,' in Bristol, and subsequently played at Sadler's Wells Theatre, has been given at the Surrey.

To CORRESPONDENTS.—S. H.—T. A. L.—L. W.—A. H.—C. M.—A. K.—R. G.—received.

Erratum.—P. 804, col. 3, line 24, for "mula prior" read "mala prior."

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